

# **Much Ado About Nothing**

# Characters

DON PEDRO, Prince of Arragon.

DON JOHN, his bastard Brother.

CLAUDIO, a young Lord of Florence.

BENEDICK, a young Lord of Padua.

LEONATO, Governor of Messina.

ANTONIO, his Brother.

BALTHAZAR, Servant to Don Pedro.

BORACHIO, follower of Don John.

CONRADE, follower of Don John.

DOGBERRY, a Constable.

VERGES, a Headborough.

FRIAR FRANCIS.

A Sexton.

A Boy.

HERO, Daughter to Leonato

BEATRICE, Niece to Leonato

MARGARET, Waiting-gentlewoman attending on Hero.

URSULA, Waiting-gentlewoman attending on Hero.

Messengers, Watch, Attendants, &c.

SCENE. Messina.

## Act I

# Scene I

*Before LEONATO'S House.*

[Enter LEONATO, HERO, BEATRICE and others, with a Messenger.]

LEONATO

I learn in this letter that Don Pedro of Arragon comes this night to Messina.

*This letter says that Don Pedro of Arragon is coming to Messina tonight.*

MESSENGER

He is very near by this: he was not three leagues off when I left him.

*He is very near this place: he was less than three leagues away when I left him.*

LEONATO

How many gentlemen have you lost in this action?

*How many noblemen have you lost in combat?*

MESSENGER

But few of any sort, and none of name.

*Only a few of any kind, and no famous ones.*

LEONATO

A victory is twice itself when the achiever brings home full numbers. I find here that Don Pedro hath bestowed much honour on a young Florentine called Claudio.

*A victory is twice as good when the person who achieves victory brings home all the soldiers. I read here that Don Pedro has given much honor to a young Florentine called Claudio.*

MESSENGER

Much deserved on his part, and equally remembered by Don Pedro. He hath borne himself beyond the promise of his age, doing in the figure of a lamb the feats of a lion: he hath indeed better bettered expectation than you must expect of me to tell you how.

*He deserves the honor, and this is well-remembered by Don Pedro. He has carried himself beyond what one would expect from someone his age, and though he seems like a lamb he has the accomplishments of a lion: he has indeed done a better job exceeding expectations than you can expect me to tell you how.*

LEONATO

He hath an uncle here in Messina will be very much glad of it.

*He has an uncle here in Messina that will be very much glad of it.*

MESSENGER

I have already delivered him letters, and there appears much joy in him; even so much that joy could not show itself modest enough without a badge of bitterness.

*I have already delivered him letters, and he seems very pleased, so much so that he could not express it without what is usually a sign of sadness.*

LEONATO

Did he break out into tears?

*Did he burst into tears?*

MESSENGER

In great measure.

*A great deal.*

LEONATO

A kind overflow of kindness. There are no faces truer than those that are so washed; how much better is it to weep at joy than to joy at weeping!

*A kind overflowing of kindness. There are no faces more honest than ones washed with*

*tears; it is much better to cry from joy than enjoy others' crying!*

BEATRICE

I pray you, is Signior Mountanto returned from the wars or no?

*Please tell me, is Sir Mountanto returned from the wars or no?*

MESSENGER

I know none of that name, lady: there was none such in the army of any sort.

*I do not know anyone with that name, lady: there was no man of any kind named that in the army.*

LEONATO

What is he that you ask for, niece?

*Who is he you are asking after, my niece?*

HERO

My cousin means Signior Benedick of Padua.

*My cousin means Sir Benedick of Padua.*

MESSENGER

O! he is returned, and as pleasant as ever he was.

*Oh! He has returned, and he is as pleasant as he ever was.*

BEATRICE

He set up his bills here in Messina and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt. I pray you, how many hath he killed and eaten in these wars? But how many hath he killed? for, indeed, I promised to eat all of his killing.

*He stayed here for a while in Messina and challenged Cupid at the escape; and my uncle's jester, reading the challenge, took Cupid's side, and challenged him in bird*

*hunting. Please tell me, how many has he killed and eaten in these wars? But how many has he killed? for, indeed, I promised to eat all the birds he killed.*

LEONATO

Faith, niece, you tax Signior Benedick too much; but he'll be meet with you, I doubt it not.

*My goodness, niece, you ask too much of Sir Benedick; but he'll be fair with you, I have no doubt.*

MESSENGER

He hath done good service, lady, in these wars.

*He has served us well, lady, in these wars.*

BEATRICE

You had musty victual, and he hath holp to eat it; he is a very valiant trencher-man; he hath an excellent stomach.

*You had a lot of food, and he hopes to eat it; he is a big eater; he has an excellent stomach.*

MESSENGER

And a good soldier too, lady.

*And he is a good soldier too, lady.*

BEATRICE

And a good soldier to a lady; but what is he to a lord?

*He may be a good soldier to a lady; but what is he to a lord?*

MESSENGER

A lord to a lord, a man to a man; stuffed with all honourable virtues.

*He is a lord to a lord, a man to a man; stuffed with all honorable virtues.*

BEATRICE

It is so indeed; he is no less than a stuffed man; but for the stuffing,--well, we are all mortal.

*That is true; he is no less than a stuffed man; but as for the stuffing - well, we are all human.*

LEONATO

You must not, sir, mistake my niece. There is a kind of merry war betwixt Signior Benedick and her; they never meet but there's a skirmish of wit between them.

*Sir, you must not misunderstand my niece. There is a kind of friendly rivalry between Sir Benedick and her; they never meet without a battle of cleverness between them.*

BEATRICE

Alas! he gets nothing by that. In our last conflict four of his five wits went halting off, and now is the whole man governed with one! so that if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse; for it is all the wealth that he hath left to be known a reasonable creature. Who is his companion now? He hath every month a new sworn brother.

*Unfortunately, he gets nothing out of it. In our last conflict four of his five senses left him, and now the whole man only has one! So if he has enough intelligence left to keep himself warm, let him keep it in order to make a difference between himself and his horse; for it is all the wealth he has left to be known as a creature of reason. Who is his companion now? Every month he has a new best friend.*

MESSANGER

Is't possible?

*Is it possible?*

BEATRICE

Very easily possible: he wears his faith but as the fashion of his hat; it ever changes with the next block.



*Very easily possible: he wears his loyalty like he wears his hat a certain way; it constantly changes with the next period of time.*

MESSENGER

I see, lady, the gentleman is not in your books.

*I see, lady, the gentleman is not in your good books.*

BEATRICE

No; an he were, I would burn my study. But, I pray you, who is his companion? Is there no young squarer now that will make a voyage with him to the devil?

*No; if he were, I would burn my library. But, please tell me, who is his companion? Is there no young squire now that will travel with him to the devil?*

MESSENGER

He is most in the company of the right noble Claudio.

*He is most often in the company of the noble Claudio.*

BEATRICE

O Lord, he will hang upon him like a disease: he is sooner caught than the pestilence, and the taker runs presently mad. God help the noble Claudio! If he have caught the Benedick, it will cost him a thousand pound ere a' be cured.

*Oh Lord, he will hang around him like a disease: he is more easily caught than an infection, and the infected soon becomes insane. God help the noble Claudio! If he has caught the Benedick, it will cost him a thousand pounds [of money] before he is cured.*

MESSENGER

I will hold friends with you, lady.

*I will agree to disagree with you, lady.*

BEATRICE

Do, good friend.

*Do, my good friend.*

LEONATO

You will never run mad, niece.

*You will never be that fond of Benedick, niece.*

BEATRICE

No, not till a hot January.

*No, not until there is a hot January.*

MESSENGER

Don Pedro is approached.

*Don Pedro is here.*

[Enter DON PEDRO, DON JOHN, CLAUDIO, BENEDICK, BALTHAZAR, and Others.]

DON PEDRO

Good Signior Leonato, you are come to meet your trouble: the fashion of the world is to avoid cost, and you encounter it.

*Good Sir Leonato, you have come to meet your trouble: the world prefers to avoid cost, and you encounter it.*

LEONATO

Never came trouble to my house in the likeness of your Grace, for trouble being gone, comfort should remain; but when you depart from me, sorrow abides and happiness takes his leave.

*Trouble never came to my house looking like your Grace, for once trouble goes, comfort should remain; but when you leave me, sorrow stays and happiness goes away.*

DON PEDRO

You embrace your charge too willingly. I think this is your daughter.

*You are too kind. I think this is your daughter.*

LEONATO

Her mother hath many times told me so.

*Her mother has told me so many times.*

BENEDICK

Were you in doubt, sir, that you asked her?

*Did you ask her because you were in doubt, sir?*

LEONATO

Signior Benedick, no; for then were you a child.

*No, Sir Benedick; for at the time you were a child.*

DON PEDRO

You have it full, Benedick: we may guess by this what you are, being a man. Truly the lady fathers herself. Be happy, lady, for you are like an honourable father.

*You have the whole story, Benedick: we may guess by this what you are, being a man. Truly the lady looks enough like her father for people to tell. Be happy, lady, for you resemble an honorable father.*

BENEDICK

If Signior Leonato be her father, she would not have his head on her shoulders for all Messina, as like him as she is.

*If Sir Leonato is her father, she would not have his head on her shoulders in exchange for all Messina, no matter how much she is like him.*

BEATRICE

I wonder that you will still be talking, Signior Benedick: nobody marks you.

*I am amazed that you are still talking, Sir Benedick: nobody is listening to you.*

BENEDICK

What! my dear Lady Disdain, are you yet living?

*What! my dear Lady Disapproval, are you still alive?*

BEATRICE

Is it possible Disdain should die while she hath such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain if you come in her presence.

*Is it possible Disapproval could die while she had such appropriate food to feed it as Sir Benedick? Politeness itself must turn to disapproval if you come in her presence.*

BENEDICK

Then is courtesy a turncoat. But it is certain I am loved of all ladies, only you excepted; and I would I could find in my heart that I had not a hard heart; for, truly, I love none.

*Then politeness is a traitor. But it is certain that all the ladies love me, except for you; and I wish I could find it in myself to not be hard-hearted; for, truly, I love none.*

BEATRICE

A dear happiness to women: they would else have been troubled with a pernicious suitor. I thank God and my cold blood, I am of your humour for that. I had rather hear my dog bark at a crow than a man swear he loves me.

*That is very good for women: otherwise they would have been troubled by a terrible suitor. I thank God and my cold blood, I am of your temperament for that. I would rather hear my dog bark at a crow than a man swear he loves me.*

BENEDICK

God keep your ladyship still in that mind; so some gentleman or other shall scape a

predestinate scratched face.

*May God keep your ladyship from changing your mind; so some gentleman or other shall escape a scratched face that would otherwise be his destiny.*

BEATRICE

Scratching could not make it worse, an 'twere such a face as yours were.

*Scratching could not make it worse, if it was a face like yours.*

BENEDICK

Well, you are a rare parrot-teacher.

*Well, you are an unusually good parrot-teacher.*

BEATRICE

A bird of my tongue is better than a beast of yours.

*A bird with my tongue would be better than a beast with yours.*

BENEDICK

I would my horse had the speed of your tongue, and so good a continuer. But keep your way, i' God's name; I have done.

*I wish my horse was as fast as your tongue, and had the same amount of endurance. But have it your way, in God's name; I am done.*

BEATRICE

You always end with a jade's trick: I know you of old.

*You always end with a cheap trick: I've known you for a long time.*

DON PEDRO

That is the sum of all, Leonato: Signior Claudio, and Signior Benedick, my dear friend Leonato hath invited you all. I tell him we shall stay here at the least a month, and he heartily prays some occasion may detain us longer: I dare swear he is no hypocrite, but prays from his heart.

*To sum it up, Leonato: Sir Claudio, and Sir Benedick, my dear friend Leonato has invited you all. I tell him we shall stay at least a month, and he strongly hopes that for some reason we will stay longer. I believe he is no hypocrite, but genuinely means it.*

LEONATO

If you swear, my lord, you shall not be forsworn. [To DON JOHN] Let me bid you welcome, my lord: being reconciled to the prince your brother, I owe you all duty.

*If you promise, my lord, you will not be forgotten. [To DON JOHN] Let me welcome you, my lord; as I accept being a subject of your brother the prince, I owe you my loyalty.*

DON JOHN

I thank you: I am not of many words, but I thank you.

*I thank you: I am not very talkative, but I thank you.*

LEONATO

Please it your Grace lead on?

*Would your Grace please lead us onward?*

DON PEDRO

Your hand, Leonato; we will go together.

*Give me your hand, Leonato; we will go together.*

[Exeunt all but BENEDICK and CLAUDIO.]

[Exit all but BENEDICK and CLAUDIO.]

CLAUDIO

Benedick, didst thou note the daughter of Signior Leonato?

*Benedick, did you notice the daughter of Sir Leonato?*

BENEDICK

I noted her not; but I looked on her.

*I did not really notice her; but I did look at her.*

CLAUDIO

Is she not a modest young lady?

*Isn't she a proper, humble young lady?*

BENEDICK

Do you question me, as an honest man should do, for my simple true judgment; or would you have me speak after my custom, as being a professed tyrant to their sex?

*Are you asking me, as an honest man should do, for my simple true judgment; or would you like me to speak like I usually do, as a claimed hater of the whole gender of women?*

CLAUDIO

No; I pray thee speak in sober judgment.

*No; please speak in calm and rational judgment.*

BENEDICK

Why, i' faith, methinks she's too low for a high praise, too brown for a fair praise, and too little for a great praise; only this commendation I can afford her, that were she other than she is, she were unhandsome, and being no other but as she is, I do not like her.

*Why, by my faith, I think she is too short to be praised as tall, too dark to be praised as fair-skinned, and too little to be praised as large; I can only offer this praise, that if she were other than she is, she would not be attractive, and being nothing more than she is, I do not like her.*

CLAUDIO

Thou thinkest I am in sport: I pray thee tell me truly how thou likest her.

*You think I am joking: please tell me truly if you like her.*

BENEDICK

Would you buy her, that you enquire after her?

*Do you want to buy her, asking about her like this?*

CLAUDIO

Can the world buy such a jewel?

*Can the world buy a jewel like her?*

BENEDICK

Yea, and a case to put it into. But speak you this with a sad brow, or do you play the flouting Jack, to tell us Cupid is a good hare-finder, and Vulcan a rare carpenter? Come, in what key shall a man take you, to go in the song?

*Yes, and a case to put it into. But are you saying this with a sad face, or are you acting as a ladies' man, to tell us Cupid is good at finding rabbits, and Vulcan [the Roman god of ironwork and smiths] an unusually good carpenter? Come, in what [musical] key shall a man take you, to burst into song?*

CLAUDIO

In mine eye she is the sweetest lady that ever I looked on.

*In my eyes she is the sweetest lady I have ever gazed upon.*

BENEDICK

I can see yet without spectacles and I see no such matter: there's her cousin an she were not possessed with a fury, exceeds her as much in beauty as the first of May doth the last of December. But I hope you have no intent to turn husband, have you?

*I can still see without classes and I see no such thing: there's her cousin if she were not constantly angry, is more beautiful than her as much as the first of May is more beautiful than the last of December. But I hope you don't mean to become a husband, do you?*

CLAUDIO

I would scarce trust myself, though I had sworn to the contrary, if Hero would be my wife.

*I would hardly trust myself, even if I had sworn against it, if Hero would be my wife.*

BENEDICK

Is't come to this, i' faith? Hath not the world one man but he will wear his cap with suspicion? Shall I never see a bachelor of threescore again? Go to, i' faith; an thou wilt needs thrust thy neck into a yoke, wear the print of it and sigh away Sundays. Look! Don Pedro is returned to seek you.

*Is it to come to this, by my faith? Does the world only have one man who will stay single? Shall I never see a thirty-year-old bachelor again? Enough, by my faith, and you will have to stick your neck into an ox's harness, wear the mark of it and be imprisoned and regretful for the rest of your life. Look! Don Pedro is back to look for you.*

[Re-enter DON PEDRO.]

DON PEDRO

What secret hath held you here, that you followed not to Leonato's?

*What secret has kept you here, that you did not follow to Leonato's?*

BENEDICK

I would your Grace would constrain me to tell.

*I would prefer your Grace to demand me to tell.*



DON PEDRO

I charge thee on thy allegiance.

*I charge you by your allegiance.*

BENEDICK

You hear, Count Claudio: I can be secret as a dumb man; I would have you think so; but on my allegiance mark you this, on my allegiance: he is in love. With who? now that is your Grace's part. Mark how short his answer is: with Hero, Leonato's short daughter.

*You hear, Count Claudio: I can be as secret as a man who cannot speak; I would have you think so; but on my allegiance know this, on my allegiance: he is in love. With who? Now that is your Grace's part. Notice how short his answer is: with Hero, Leonato's short daughter.*

CLAUDIO

If this were so, so were it uttered.

*If this was true, that is how it would be said.*

BENEDICK

Like the old tale, my lord: 'it is not so, nor 'twas not so; but indeed, God forbid it should be so.'

*Like in the old story, my lord: 'it is not true, it never was true; but indeed, God forbid that it should be true.'*

CLAUDIO

If my passion change not shortly. God forbid it should be otherwise.

*If my feelings do not soon change. God forbid it should be otherwise.*

DON PEDRO

Amen, if you love her; for the lady is very well worthy.

*Amen, if you love her; for she is a very worthwhile lady.*

CLAUDIO

You speak this to fetch me in, my lord.

*You are teasing me, my lord.*

DON PEDRO

By my troth, I speak my thought.

*I swear by the truth, I am speaking my thoughts.*

CLAUDIO

And in faith, my lord, I spoke mine.

*And by my faith, my lord, I spoke mine.*

BENEDICK

And by my two faiths and troths, my lord, I spoke mine.

*And by my two faiths and two truths, my lord, I spoke mine.*

CLAUDIO

That I love her, I feel.

*I feel that I love her.*

DON PEDRO

That she is worthy, I know.

*I know that she is worthy.*

BENEDICK

That I neither feel how she should be loved nor know how she should be worthy, is the opinion that fire cannot melt out of me: I will die in it at the stake.

*Fire could not melt the opinion out of me; I neither feel how she could be loved or know how she could be worthy: I will die of being burned at the stake.*

DON PEDRO

Thou wast ever an obstinate heretic in the despite of beauty.

*You always were a stubborn heretic despite all beauty.*

CLAUDIO

And never could maintain his part but in the force of his will.

*And never could hold onto his position except by force of will.*

BENEDICK

That a woman conceived me, I thank her; that she brought me up, I likewise give her most humble thanks; but that I will have a recheat winded in my forehead, or hang my bugle in an invisible baldrick, all women shall pardon me. Because I will not do them the wrong to mistrust any, I will do myself the right to trust none; and the fine is,--for the which I may go the finer,--I will live a bachelor.

*That a woman gave birth to me, I thank her; that she raised me, I similarly give my most humble thanks; but that I would stop being a free man, all women should forgive me if I said no. Because I will not do them the wrong to distrust any, I will do myself the right to trust none; and what it all boils down to is that I will live a bachelor.*

DON PEDRO

I shall see thee, ere I die, look pale with love.

*I will see you, before I die, look pale with love.*

BENEDICK

With anger, with sickness, or with hunger, my lord; not with love: prove that ever I lose more blood with love than I will get again with drinking, pick out mine eyes with a ballad-maker's pen and hang me up at the door of a brothel-house for the sign of blind Cupid.

*With anger, with sickness, or with hunger, my lord; not with love: and if I ever lose more blood with love than I will get again with drinking, pick out my eyes with a poet's pen and hang me up at the door of a whorehouse to represent blind Cupid.*

DON PEDRO

Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.

*Well, if you ever do change your mind, you will be a notable argument.*

BENEDICK. If I do, hang me in a bottle like a cat and shoot at me; and he that hits me, let him be clapped on the shoulder and called Adam.

*If I do, hang me in a bottle like a cat and shoot at me; and the man that hits me should be cheered and congratulated.*

DON PEDRO

Well, as time shall try: 'In time the savage bull doth bear the yoke.'

*Well, as time will tell: "In time the savage bull shall carry the yoke."*

BENEDICK

The savage bull may; but if ever the sensible Benedick bear it, pluck off the bull's horns and set them in my forehead; and let me be vilely painted, and in such great letters as they write, 'Here is good horse to hire,' let them signify under my sign 'Here you may see Benedick the married man.'

*The savage bull may; but if the sensible Benedick ever carries it, pluck off the the bull's*

*horns and attach them to my forehead; and let me be garishly painted, and in such huge letters as they write "Here is a good horse to hire," let them write under my sign "Here you may see Benedick the married man."*

CLAUDIO

If this should ever happen, thou wouldst be horn-mad.

*If this ever happened, you would be crazy with passion.*

DON PEDRO

Nay, if Cupid have not spent all his quiver in Venice, thou wilt quake for this shortly.

*No, if Cupid has not used up all his arrows in Venice, you will quake for this shortly.*

BENEDICK

I look for an earthquake too then.

*That is as likely as an earthquake.*

DON PEDRO

Well, you will temporize with the hours. In the meantime, good Signior Benedick, repair to Leonato's: commend me to him and tell him I will not fail him at supper; for indeed he hath made great preparation.

*Well, give it time. Meanwhile, good Sir Benedick, go to Leonato's: thank him for me and tell him I will certainly be at supper; for indeed he has made much preparation.*

BENEDICK

I have almost matter enough in me for such an embassy; and so I commit you--

*I almost have enough in me to deliver such a message; and so I commit you --*

CLAUDIO

To the tuition of God: from my house, if I had it,--

*[Pretending that Benedick is writing a letter.] To the tuition of God: from my house, if I had it, -*

DON PEDRO

The sixth of July: your loving friend, Benedick.

*[Joining in the game.] The sixty of July: your loving friend, Benedick.*

BENEDICK

Nay, mock not, mock not. The body of your discourse is sometime guarded with

fragments, and the guards are but slightly basted on neither: ere you flout old ends any further, examine your conscience: and so I leave you.

*No, do not make fun of me, really. The main portion of your conversations is sometimes guarded with fragments, and the guards are only slightly meaningless: before you tease about old endings any further, examine your conscience: and so I leave you.*

[Exit.]

CLAUDIO

My liege, your highness now may do me good.

*Sir, your highness may now do me good.*

DON PEDRO

My love is thine to teach: teach it but how,

*My affection for you can do anything: just tell me how,*

And thou shalt see how apt it is to learn hard lesson that may do thee good.

*And you shall see how useful it is to learn a hard lesson that may do you good.*

CLAUDIO

Hath Leonato any son, my lord?

*Does Leonato have any son, my lord?*

DON PEDRO

No child but Hero; she's his only heir. Dost thou affect her, Claudio?

*No child but Hero; she's his only heir. Are you fond of her, Claudio?*

CLAUDIO

O! my lord,

*Oh, my lord,*

When you went onward on this ended action,  
*When you began this recently completed action,*

I looked upon her with a soldier's eye,  
*I looked at her the way a soldier would,*

That lik'd, but had a rougher task in hand  
*That liked, but had a rougher job to do*

Than to drive liking to the name of love;  
*Than to pursue my liking and turn it to love;*

But now I am return'd, and that war-thoughts  
*But now I have returned, and now that war-thoughts*

Have left their places vacant, in their rooms  
*Have left their places empty, and in their old rooms*

Come thronging soft and delicate desires,  
*Soft and delicate desires come crowding,*

All prompting me how fair young Hero is,  
*All telling me how beautiful young Hero is,*

Saying, I lik'd her ere I went to wars.  
*Saying I liked her before I went to wars.*

DON PEDRO

Thou wilt be like a lover presently,

*You will soon be like a lover,*

And tire the hearer with a book of words.

*And exhaust your listeners with a book's worth of words.*

If thou dost love fair Hero, cherish it,

*If you do love beautiful Hero, cherish it,*

And I will break with her, and with her father,

*And I will tell her, and her father,*

And thou shalt have her.

*And you shall have her.*

Was't not to this end

*Wasn't this the reason*

That thou began'st to twist so fine a story?

*That you began to tell me such a pretty story?*

CLAUDIO

How sweetly you do minister to love,

*How sweetly you treat love,*

That know love's grief by his complexion!  
*You that know love's grief by his facial expression!*

But lest my liking might too sudden seem,  
*But in case my liking might seem too sudden,*

I would have salv'd it with a longer treatise.  
*I would have made a longer speech to salvage it.*

DON PEDRO

What need the bridge much broader than the flood?  
*Why should the bridge be much wider than the river?*

The fairest grant is the necessity.  
*The best reason for anything is necessity.*

Look, what will serve is fit: 'tis once, thou lov'st,  
*Look, we will go with whatever works: it is once, that you love,*

And I will fit thee with the remedy.  
*And I will provide you with a solution.*

I know we shall have revelling to-night:  
*I know we shall have dancing tonight:*

I will assume thy part in some disguise,  
*I will pretend to be you in some disguise,*



And tell fair Hero I am Claudio;  
*And tell beautiful Hero that I am Claudio;*

And in her bosom I'll unclasp my heart,  
*And bring our hearts together,*

And take her hearing prisoner with the force  
*And convince her with the force*  
And strong encounter of my amorous tale:  
*And strength of my romantic tale:*

Then, after to her father will I break;  
*Then, I will tell her father afterwards;*

And the conclusion is, she shall be thine.  
*And the conclusion is, she shall be yours.*

In practice let us put it presently.  
*Let us quickly put this into practice.*  
[Exeunt.]

## Scene II

*A room in LEONATO'S house*

[Enter LEONATO and ANTONIO, meeting.]

LEONATO

How now, brother! Where is my cousin your son? Hath he provided this music?

*Good to see you, brother! Where is my cousin, your son? Has he provided this music?*

ANTONIO

He is very busy about it. But, brother, I can tell you strange news that you yet dreamt not of.

*He is very busy with it. But, brother, I can tell you strange news that you never dreamed of.*

LEONATO

Are they good?

*Is it good news?*

ANTONIO

As the event stamps them: but they have a good cover; they show well outward. The prince and Count Claudio, walking in a thick-pleached alley in my orchard, were thus much overheard by a man of mine: the prince discovered to Claudio that he loved my niece your daughter and meant to acknowledge it this night in a dance; and if he found her accordant, he meant to take the present time by the top and instantly break with you of it.

*It seems to be that way: at least they outwardly appear well. The prince and Count Claudio, walking in a shaded alley in my orchard, were overheard talking by a man of mine: the prince told Claudio that he loved my niece, your daughter, and meant to announce it tonight in a dance; and if he found her willing, he meant to seize the moment and instantly let you know.*

LEONATO

Hath the fellow any wit that told you this?

*Is the man who told you this a sensible one?*

ANTONIO

A good sharp fellow: I will send for him; and question him yourself.

*A good sharp fellow: I will ask him to come; and you can question him yourself.*

LEONATO

No, no; we will hold it as a dream till it appear itself: but I will acquaint my daughter withal, that she may be the better prepared for an answer, if peradventure this be true. Go you, and tell her of it.

*No, no; we will treat it like a dream until it appears as reality: but I will tell my daughter of this, so that she will be prepared for an answer, if eventually this turns out to be true. You go and tell her about it.*

[Several persons cross the stage.]

Cousins, you know what you have to do. O! I cry you mercy, friend; go you with me, and I will use your skill. Good cousin, have a care this busy time.

*Relatives, you know what you have to do. Oh! I plead with you, friend; come with me, and I will use your skill. Good cousin, take care during this busy time.*

[Exeunt]

## Scene III

*Another room in LEONATO'S house.*

[Enter DON JOHN and CONRADE.]

CONRADE

What the good-year, my lord! why are you thus out of measure sad?

*What on earth, my lord! Why are you so unreasonably sad?*

DON JOHN

There is no measure in the occasion that breeds; therefore the sadness is without limit.

*There is nothing in this particular occasion that causes it; therefore the sadness is without limit.*

CONRADE

You should hear reason.

*You should be reasonable.*

DON JOHN

And when I have heard it, what blessings brings it?

*And if I choose to hear reason, what good does it do me?*

CONRADE

If not a present remedy, at least a patient sufferance.

*If not an immediate solution, it might at least help you bear it patiently.*

DON JOHN

I wonder that thou, being, -as thou say'st thou art,--born under Saturn, goest about to apply a moral medicine to a mortifying mischief. I cannot hide what I am: I must be sad when I have cause, and smile at no man's jests; eat when I have stomach, and wait for no man's leisure; sleep when I am drowsy, and tend on no man's business; laugh when I am merry, and claw no man in his humour.

*I am surprised by you being so optimistic, trying to impose morality on me. I cannot hide what I am [an illegitimate son]: I must be sad when I have a reason to, and smile at no man's jokes; eat when I am hungry, and wait for no man's leisure; sleep when I am drowsy, and follow no man's business; laugh when I am cheerful, and not go by the moods of someone else.*

CONRADE

Yea; but you must not make the full show of this till you may do it without controlment. You have of late stood out against your brother, and he hath ta'en you newly into his grace; where it is impossible you should take true root but by the fair weather that you make yourself: it is needful that you frame the season for your own harvest.

*Yes, but you must not be too obvious about it until you may do it freely. You have lately stood out against your brother, and he has recently brought you into his favor once more; where it is impossible for you to succeed except by the good circumstances you make yourself: it is necessary that you bright about the season for your own harvest.*

DON JOHN

I had rather be a canker in a hedge than a rose in his grace; and it better fits my blood to be disdained of all than to fashion a carriage to rob love from any: in this, though I cannot be said to be a flattering honest man, it must not be denied but I am a plain-dealing villain. I am trusted with a muzzle and enfranchised with a clog; therefore I have decreed not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do my liking: in the meantime, let me be that I am, and seek not to alter me.

*I would rather be a thorn in a hedge than a rose in his favor; and it better fits my blood to be hated by all than to find a way to rob love from any: in this, though I cannot be said to be a flattering honest man, it must not be denied that I am a plain and simple villain. I am kept silent and condemned to poverty; therefore I have decided not to sing in my cage. If I had my mouth, I would bite; if I had my liberty, I would do as I liked: in the meantime, let me be what I am, and do not try to change me.*

CONRADE

Can you make no use of your discontent?

*Can't you do something useful with your unhappiness?*

DON JOHN

I make all use of it, for I use it only. Who comes here?

*It is the only thing I use it all. Who comes here?*

[Enter Borachio.]

What news, Borachio?

*What news [do you have], Borachio?*

BORACHIO

I came yonder from a great supper: the prince your brother is royally entertained by Leonato; and I can give you intelligence of an intended marriage.

*I came here from a lavish dinner: the prince, your brother, is royally entertained by Leonato; and I can give you information about an intended marriage.*

DON JOHN

Will it serve for any model to build mischief on? What is he for a fool that betroths himself to unquietness?

*Is it something that I can use to cause mischief? Who is he, the fool that is condemning himself to the chaos of having a wife?*

BORACHIO

Marry, it is your brother's right hand.

*Why, it is your brother's right-hand man.*

DON JOHN

Who? the most exquisite Claudio?

*Who? The 'wonderful' Claudio?*

BORACHIO

Even he.

*Yes, him.*

DON JOHN

A proper squire! And who, and who? which way looks he?

*A proper gentleman! And who is he interested in?*

BORACHIO

Marry, on Hero, the daughter and heir of Leonato.

*Why, Hero, the daughter and heir of Leonato.*

DON JOHN

A very forward March-chick! How came you to this?

*A very daring young person! How did you learn about this?*

BORACHIO

Being entertained for a perfumer, as I was smoking a musty room, comes me the prince and Claudio, hand in hand, in sad conference: I whipt me behind the arras, and there heard it agreed upon that the prince should woo Hero for himself, and having obtained her, give her to Count Claudio.

*As I was smoking, the prince and Claudio came in my direction, hand in hand, for a serious meeting: I hid behind the stairs, and there I heard it agreed that the prince would woo Hero for himself, and having got her, give her to Count Claudio.*

DON JOHN

Come, come; let us thither: this may prove food to my displeasure. That young start-up hath all the glory of my overthrow: if I can cross him any way, I bless myself every way. You are both sure, and will assist me?

*Let us go: this may give my displeasure something to feed upon. That young start-up will bring glory to my overthrowing him: if I can wrong him in any way, I bless myself in every way. You are both sure, and will assist me?*

CONRADE

To the death, my lord.

*Even to the death, my lord.*

DON JOHN

Let us to the great supper: their cheer is the greater that I am subdued. Would the cook were of my mind! Shall we go to prove what's to be done?

*Let us go eat at the great supper: their cheerfulness is even better when I am subdued. If only the cook agreed with me! Shall we go to find out what is to be done?*

BORACHIO

We'll wait upon your lordship.

*We will serve your lordship.*

[Exeunt.]

## Act II



# Scene I

*A hall in LEONATO'S house.*

[Enter LEONATO, ANTONIO, HERO, BEATRICE, and Others.]

[Enter LEONATO, ANTONIO, HERO, BEATRICE, and Others.]

LEONATO

Was not Count John here at supper?

*Wasn't Count John here at supper?*

ANTONIO

I saw him not.

*I did not see him.*

BEATRICE

How tartly that gentleman looks! I never can see him but I am heart-burned an hour after.

*How sour that gentleman looks! Whenever I see him I have heartburn even an hour after.*

HERO

He is of a very melancholy disposition.

*He has a very melancholy personality.*

BEATRICE

He were an excellent man that were made just in the mid-way between him and Benedick: the one is too like an image, and says nothing; and the other too like my lady's eldest son, evermore tattling.

*He would be an excellent man, a man that was made exactly midway between him and Benedick: one is too much like a statue, and says nothing; and the other too much like my lady's eldest son, constantly talking.*

LEONATO

Then half Signior Benedick's tongue in Count John's mouth, and half Count John's melancholy in Signior Benedick's face,--

*Then half Sir Benedick's tongue in Count John's mouth, and half Count John's melancholy in Sir Benedick's face, -*

BEATRICE

With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world ifa' could get her good will.

*With some dancing skills, uncle, and enough money, such a man would win any woman in the world if only he could get her goodwill.*

LEONATO

By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.

*My goodness, niece, you will never get yourself a husband, if you are so sharp in your talking.*

ANTONIO

In faith, she's too curst.

*Indeed, she's too cursed.*

BEATRICE

Too curst is more than curst: I shall lessen God's sending that way; for it is said, 'God sends a curst cow short horns;' but to a cow too curst he sends none.

*Too cursed is more than cursed: I shall reduce what God sends that way; for it is said, 'God sends a cursed cow short horns,' but to a cow too cursed he sends none.*

LEONATO

So, by being too curst, God will send you no horns?

*So, by being too cursed, God will send you no horns?*

BEATRICE

Just, if he send me no husband; for the which blessing I am at him upon my knees every morning and evening. Lord! I could not endure a husband with a beard on his face: I had rather lie in the woollen.

*Just that, if he send me no husband; for which blessing I pray in thanks to him upon my knees every morning and evening. Lord! I could not endure a husband with a beard on his face: I would rather be poor.*

LEONATO

You may light on a husband that hath no beard.

*You may end up with a husband that has no beard.*

BEATRICE

What should I do with him? dress him in my apparel and make him my waiting-gentlewoman? He that hath a beard is more than a youth, and he that hath no beard is less than a man; and he that is more than a youth is not for me; and he that is less than a man, I am not for him: therefore I will even take sixpence in earnest of the bearward, and lead his apes into hell.

*What should I do with him? Dress him in my clothes and make him my lady-in-waiting? He that has a beard is more than a youth, and he that has no beard is less than a man; and he that is more than a youth is not for me; and he that is less than a man, I am not for him: therefore I will accept a small sum of money and lead his apes into hell.*

LEONATO

Well then, go you into hell?

*Well then, do you go into hell?*

BEATRICE

No; but to the gate; and there will the devil meet me, like an old cuckold, with horns on his head, and say, 'Get you to heaven, Beatrice, get you to heaven; here's no place for you maids: 'so deliver I up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and there live we as merry as the day is long.

*No, but to the gate; and there will the devil meet me, like an old man with an adulterous wife, and say, 'Go to heaven, Beatrice, go to heaven; this is no place for you unmarried women.' So I deliver up my apes, and away to Saint Peter for the heavens; he shows me where the bachelors sit, and we live there as happily as the day is long.*

ANTONIO

[To Hero.] Well, niece, I trust you will be ruled by your father.

*Well, niece, I trust you will obey your father.*

BEATRICE

Yes, faith; it is my cousin's duty to make curtsy, and say, 'Father, as it please you:'-- but yet for all that, cousin, let him be a handsome fellow, or else make another curtsy, and say, 'Father, as it please me.'

*Yes, by my faith; it is my cousin's duty to curtsy, and say, 'Father, as it pleases you.' But yet for all that, cousin, let him be a handsome fellow, or else make a different curtsy, and say, 'Father, as it pleases me.'*

LEONATO

Well, niece, I hope to see you one day fitted with a husband.

*Well, niece, I hope to see you one day supplied with a husband.*

BEATRICE

Not till God make men of some other metal than earth. Would it not grieve a woman to be over-mastered with a piece of valiant dust? to make an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren; and truly, I hold it a sin to match in my kinred.

*Not until God makes men of some other material than dirt. Wouldn't it cause sorrow to a woman to be ruled over with a piece of brave dust? To make an account of her life to a clod of wayward soil? No, uncle, I'll have none: Adam's sons are my brothers; and truly, I think it is a sin to commit incest like that.*

LEONATO

Daughter, remember what I told you: if the prince do solicit you in that kind, you know your answer.

*Daughter, remember what I told you: if the prince does show interest in you in that way, you know your answer.*

BEATRICE

The fault will be in the music, cousin, if you be not wooed in good time: if the prince be too important, tell him there is measure in everything, and so dance out the answer. For, hear me, Hero: wooing, wedding, and repenting is as a Scotch jig, a measure, and a cinque-pace: the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes Repentance, and with his bad legs, falls into the cinque-pace faster and faster, till he sink into his grave.

*The fault will be in the music, cousin, if you are not courted quickly: if the prince thinks himself too important, tell him there is moderation in everything, and so dance out the answer. For, here me, Hero: wooing, wedding, and regretting is like a Scotch jig, a measure, and a five-step: the first part is hot and hasty, like a Scotch jig, and fully fantastical; the wedding, modest and mannerly as a measure, full of dignity and tradition; and then comes Regret, and with his bad legs, falls into the five-step faster and faster, until he sinks into his grave.*

LEONATO

Cousin, you apprehend passing shrewdly.

*My relative, you have a clever view of death.*

BEATRICE

I have a good eye, uncle: I can see a church by daylight.

*I have good vision, uncle: I can see a church by daylight.*

LEONATO

The revellers are entering, brother: make good room.

*The partiers are entering, brother: give them room.*

[Enter, DON PEDRO, CLAUDIO, BENEDICK, BALTHASAR, DON JOHN, BORACHIO, MARGARET, URSULA, and Others, masked.]

DON PEDRO

Lady, will you walk about with your friend?

*Lady, will you walk about with me, your friend?*

HERO

So you walk softly and look sweetly and say nothing, I am yours for the walk; and especially when I walk away.

*As long as you walk softly and look sweetly and say nothing, I am yours for the walk; and especially when I walk away.*

DON PEDRO

With me in your company?

HERO

I may say so, when I please.

*I might say so, when I please.*

DON PEDRO

And when please you to say so?

*And what will make it please you to say so?*

HERO

When I like your favour; for God defend the lute should be like the case!

*When I like your attention, for God defend the lute should be its case!*

DON PEDRO

My visor is Philemon's roof; within the house is Jove.

*My mask is Philemon's roof; Jove [the Roman name for Zeus] is inside the house.*

HERO

Why, then, your visor should be thatch'd.

*Why, then, your mask should be thatched.*

DON PEDRO

Speak low, if you speak love.

*Speak softly, if you speak lovingly.*

[Takes her aside.]

BALTHAZAR

Well, I would you did like me.

*Well, I wish you did like me.*

MARGARET

So would not I, for your own sake; for I have many ill qualities.

*I do not, for your own sake; for I have many flaws.*

BALTHAZAR

Which is one?

*What is one of them?*

MARGARET

I say my prayers aloud.

BALTHAZAR

I love you the better; the hearers may cry Amen.

*That makes me love you more; the hearers may reply, 'Amen.'*

MARGARET

God match me with a good dancer!

BALTHAZAR

Amen.

MARGARET

And God keep him out of my sight when the dance is done! Answer, clerk.

*And God get rid of him when the dance is done! Answer me, clerk.*

BALTHAZAR

No more words: the clerk is answered.

*I have nothing to say: the clerk is answered.*

URSULA

I know you well enough: you are Signior Antonio.

*I can tell who you are: you are Sir Antonio.*

ANTONIO

At a word, I am not.

*Really, I'm not.*

URSULA

I know you by the waggling of your head.

*I know you by how you move your head.*

ANTONIO

To tell you true, I counterfeit him.

*To tell you the truth, I am pretending to be him.*

URSULA

You could never do him so ill-well, unless you were the very man. Here's his dry hand up and down: you are he, you are he.

*You could never do such a good job pretending, unless you were the actual man. Here is his dry hand, absolutely the same: you are him, you are him.*

ANTONIO

At a word, I am not.

*Really, I'm not.*

URSULA

Come, come; do you think I do not know you by your excellent wit? Can virtue hide itself? Go to, mum, you are he: graces will appear, and there's an end.

*Oh, come on; do you think I cannot recognize you by your wittiness? Can virtue hide itself? Enough, stop protesting, you are him: qualities will appear, and that's the end of it.*

BEATRICE

Will you not tell me who told you so?

BENEDICK

No, you shall pardon me.

BEATRICE

Nor will you not tell me who you are?

BENEDICK

Not now.

BEATRICE

That I was disdainful, and that I had my good wit out of the 'Hundred Merry Tales.'  
Well, this was Signior Benedick that said so.

*That I am disapproving, and that I took my witty comments under the 'Hundred Merry Tales.'* Well, this was Sir Benedick who said so.

BENEDICK

What's he?

*Who's he?*

BEATRICE

I am sure you know him well enough.

BENEDICK

Not I, believe me.

BEATRICE

Did he never make you laugh?

BENEDICK

I pray you, what is he?

*Please tell me, who is he?*

BEATRICE

Why, he is the prince's jester: a very dull fool; only his gift is in devising impossible slanders: none but libertines delight in him; and the commendation is not in his wit, but in his villany; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is in the fleet: I would he had boarded me!

*Why, he is the prince's jester: a very boring fool; only his gift is in coming up with*



*impossible insults: only immoral men enjoy his company; and the approval is not in his wit, but in his badness; for he both pleases men and angers them, and then they laugh at him and beat him. I am sure he is present at the party: I wish he had come to me!*

BENEDICK

When I know the gentleman, I'll tell him what you say.

BEATRICE

Do, do: he'll but break a comparison or two on me; which, peradventure not marked or not laughed at, strikes him into melancholy; and then there's a partridge wing saved, for the fool will eat no supper that night. [Music within.] We must follow the leaders.

*Do, do: he'll only make a few insults back at me; which, when they are not noticed or laughed at, will make him gloomy; and then there's a partridge wing saved, for the fool will eat no supper that night. [Music within.] We must follow the leaders.*

BENEDICK

In every good thing.

BEATRICE

Nay, if they lead to any ill, I will leave them at the next turning.

*No, if they lead us to anything bad, I will leave them at the next turn.*

[Dance. Then exeunt all but DON JOHN, BORACHIO, and CLAUDIO.]

DON JOHN

Sure my brother is amorous on Hero, and hath withdrawn her father to break with him about it. The ladies follow her and but one visor remains.

*Surely my brother is in love with Hero, and has spoken privately with her father about it. The ladies follow her and only one mask remains.*

BORACHIO

And that is Claudio: I know him by his bearing.

*And that is Claudio: I know him by how he walks.*

DON JOHN

Are you not Signior Benedick?

*Aren't you Sir Benedick?*

CLAUDIO

You know me well; I am he.

DON JOHN

Signior, you are very near my brother in his love: he is enamoured on Hero; I pray you, dissuade him from her; she is no equal for his birth: you may do the part of an honest man in it.

*Sir, you are very dear to my brother: he is enamored with Hero; please, persuade him not to go after her; she is too lowborn for him: you may do the part of an honest man in it.*

CLAUDIO

How know you he loves her?

DON JOHN

I heard him swear his affection.

*I heard him promise he loved her.*

BORACHIO

So did I too; and he swore he would marry her to-night.

*So did I, too; and he promised he would marry her tonight.*

DON JOHN

Come, let us to the banquet.

*Let us go to the banquet.*

[Exeunt DON JOHN and BORACHIO.]

CLAUDIO

Thus answer I in name of Benedick,

*I answer in this way under the name of Benedick,*

But hear these ill news with the ears of Claudio.

*But here this bad news with the ears of Claudio.*

'Tis certain so; the prince wooes for himself.

*It is certain; the prince woos for himself.*

Friendship is constant in all other things

*Friendship is loyal in all other things*

Save in the office and affairs of love:

*Except for in the business of love:*

Herefore all hearts in love use their own tongues;

*From now on all hearts in love should use their own tongues;*

Let every eye negotiate for itself

And trust no agent; for beauty is a witch

Against whose charms faith melteth into blood.

*Against whose magic powers faith melts into blood.*

This is an accident of hourly proof,

*This is an accident of time,*

Which I mistrusted not. Farewell, therefore, Hero!

*When I was too trusting. Farewell, therefore, Hero!*

[Re-enter Benedick.]

BENEDICK

Count Claudio?

CLAUDIO

Yea, the same.

*Yes, it's me.*

BENEDICK

Come, will you go with me?

CLAUDIO

Whither?

*Where?*

BENEDICK

Even to the next willow, about your own business, count. What fashion will you wear the garland of? About your neck, like a usurer's chain? or under your arm, like a lieutenant's scarf? You must wear it one way, for the prince hath got your Hero.

*To the next willow tree, on your own business, Count. How will you wear the garland? Around your neck, like a banker's chain? Or under your arm, like a lieutenant's scarf? You must wear it one way, for the prince has got your Hero.*

CLAUDIO

I wish him joy of her.

BENEDICK

Why, that's spoken like an honest drovier: so they sell bullocks. But did you think the prince would have served you thus?

*Why, that's spoken like an honest herder: that's how they sell cattle. But did you think the prince would have done this to you?*

CLAUDIO

I pray you, leave me.

*Please, leave me alone.*

BENEDICK

Ho! now you strike like the blind man: 'twas the boy that stole your meat, and you'll beat the post.

*Ha! Now you strike out like a blind man: it was the boy that stole your food, and you'll beat the post.*

CLAUDIO

If it will not be, I'll leave you.

[Exit.]

BENEDICK

Alas! poor hurt fowl. Now will he creep into sedges. But, that my Lady

Beatrice should know me, and not know me! The prince's fool! Ha! it may be I go under that title because I am merry. Yea, but so I am apt to do myself wrong; I am not so reputed: it is the base though bitter disposition of Beatrice that puts the world into her person, and so gives me out. Well, I'll be revenged as I may.

*Oh dear, the poor wounded bird. Now he will crawl around and mope. But, that my Lady Beatrice should know me, and not know me! The prince's fool! Hah! I might go under that title because of my cheerfulness. Yes, but I am also inclined to do myself wrong; I am not thought of that way: it is the resentment of Beatrice that puts the world into her person, and so gives me out. Well, I'll take what revenge I can.*

[Re-enter Don Pedro.]

DON PEDRO

Now, signior, where's the count? Did you see him?

BENEDICK

Troth, my lord, I have played the part of Lady Fame. I found him here as melancholy as a lodge in a warren. I told him, and I think I told him true, that your Grace had got the good will of this young lady; and I offered him my company to a willow tree, either to make him a garland, as being forsaken, or to bind him up a rod, as being worthy to be whipped.

*Truthfully, my lord, I have played the part of Fate. I found him here all gloomy. I told him, and I think I was right, that your Grace had got the good will of this young lady; and I offered him my company to a willow tree, either to make him a garland, as someone who has lost, or to make him a switch, as being worthy to be whipped.*

DON PEDRO

To be whipped! What's his fault?

BENEDICK

The flat transgression of a school-boy, who, being overjoy'd with finding a bird's nest, shows it his companion, and he steals it.

*The basic error of a schoolboy, who, being overjoyed with finding a bird's nest, shows it to his companion, and his companion steals it.*

DON PEDRO.

Wilt thou make a trust a transgression? The transgression is in the stealer.

*Will you make it wrong to trust someone? The wrong is in the thief.*

BENEDICK

Yet it had not been amiss the rod had been made, and the garland too; for the garland he might have worn himself, and the rod he might have bestowed on you, who, as I take it, have stolen his bird's nest.

*Yet it would not have been unsuitable if a switch had been made, and a garland too; for the garland he might have worn himself, and the rod he might have given to you, who, as I understand, have stolen his bird's nest.*

DON PEDRO

I will but teach them to sing, and restore them to the owner.

*I will only teach the birds to sing, and restore them to the owner.*

BENEDICK

If their singing answer your saying, by my faith, you say honestly.

*If their singing is the same as your saying, by my faith, you are being honest.*

DON PEDRO

The Lady Beatrice hath a quarrel to you: the gentleman that danced with her told her she is much wronged by you.

*The Lady Beatrice has a quarrel with you: the gentleman that danced with her told her you have much wronged her.*

BENEDICK

O! she misused me past the endurance of a block: an oak but with one green leaf on it, would have answered her: my very visor began to assume life and scold with her. She told me, not thinking I had been myself, that I was the prince's jester, that I was duller than a great thaw; huddling jest upon jest with such impossible conveyance upon me, that I stood like a man at a mark, with a whole army shooting at me. She speaks poniards, and every word stabs: if her breath were as terrible as her terminations, there were no living near her; she would infect to the north star. I would not marry her, though she were endowed with all that Adam had left him before he transgressed: she would have made Hercules have turned spit, yea, and have cleft his club to make the fire too. Come, talk not of her; you shall find her the infernal Ate in good apparel. I would to God some scholar would conjure her, for certainly, while she is here, a man may live as quiet in hell as in a sanctuary; and people sin upon purpose because they would go thither; so indeed, all disquiet, horror and perturbation follow her.

*Oh! She abused me more than even a block of wood could endure: an oak with only one green leaf on it would have answered her: my very mask began to come to life and scold her. She told me, not thinking that I had been myself, that I was the prince's jester, that I was more boring than watching ice melt; adding joke upon joke with such an impossible attack of me, that I stood like a man at a target, with a whole army shooting at me. She speaks with spears, and every word stabs: if her breath was as terrible as her words,*

*nothing could live near her; she would infect everything from here to the North Star. I would not marry her, even if she possessed every possible other good quality. She would have made Hercules commit suicide. Come, do not talk about her; you shall find her a well-dressed demon. I pray to God some scholar will write about her, for certainly, while she is here, a man may live as quietly in hell as in a sanctuary; and people sin on purpose to go there; so indeed, all chaos, horror, and distress follow her.*

[Re-enter CLAUDIO, BEATRICE, HERO, and LEONATO.]

DON PEDRO

Look! here she comes.

BENEDICK

Will your Grace command me any service to the world's end? I will go on the slightest errand now to the Antipodes that you can devise to send me on; I will fetch you a toothpick now from the furthest inch of Asia; bring you the length of Prester John's foot; fetch you a hair off the Great Cham's beard; do you any embassy to the Pygmies, rather than hold three words' conference with this harpy. You have no employment for me?

*Will your Grace command me to do any task for you far away? I will go on the slightest errand now to the Antipodes that you can come up with to send me on; I will fetch you a toothpick from the furthest corner of Asia; bring you the length of Prester John's foot; fetch you a hair off the Great Cham's beard; be an ambassador to the Pygmies, rather than exchange three words with this harpy [a mythological monster with a woman's head and a bird's body]. Do you have anything for me to do?*

DON PEDRO

None, but to desire your good company.

*Nothing, except to want your company.*

BENEDICK

O God, sir, here's a dish I love not: I cannot endure my Lady Tongue.



*Oh God, sir, here's a dish I hate: I cannot endure my Lady Tongue.*

[Exit.]

DON PEDRO

Come, lady, come; you have lost the heart of Signior Benedick.

BEATRICE

Indeed, my lord, he lent it me awhile; and I gave him use for it, a double heart for a single one: marry, once before he won it of me with false dice, therefore your Grace may well say I have lost it.

*Indeed, my lord, he lent it to me awhile; and I exchanged something for it, a double heart for a single one: by the Virgin Mary, once before he won it from me through a trick, therefore your Grace may well say I have lost it.*

DON PEDRO

You have put him down, lady, you have put him down.

BEATRICE. So I would not he should do me, my lord, lest I should prove the mother of fools. I have brought Count Claudio, whom you sent me to seek.

*So I would rather he not do that to me, my lord, otherwise I might turn out to be the mother of fools. I have brought Count Claudio, whom you sent me to look for.*

DON PEDRO

Why, how now, count! wherefore are you sad?

*Why, what's going on, Count? Why are you sad?*

CLAUDIO

Not sad, my lord.

DON PEDRO

How then? Sick?

CLAUDIO

Neither, my lord.

BEATRICE

The count is neither sad, nor sick, nor merry, nor well; but civil count, civil as an orange, and something of that jealous complexion.

*The count is neither sad, nor sick, nor cheerful, nor well; but a polite count, polite as an orange, and similar to that jealous skin color.*

DON PEDRO

I' faith, lady, I think your blazon to be true; though, I'll be sworn, if he be so, his conceit is false. Here, Claudio, I have wooed in thy name, and fair Hero is won; I have broke with her father, and, his good will obtained; name the day of marriage, and God give thee joy!

*By my faith, lady, I think you are right; though, I swear, if he is that way, he's acting under a delusion. Here, Claudio, I have wooed on your behalf, and beautiful Hero is won; I have asked permission from her father, and have gained it; name the day of marriage, and God give you joy!*

LEONATO

Count, take of me my daughter, and with her my fortunes: his Grace hath made the match, and all grace say Amen to it!

*Count, take my daughter, and with her my fortunes: his Grace has made the match, and all grace agrees with it!*

BEATRICE

Speak, Count, 'tis your cue.

*Speak, Count, it is your cue.*

CLAUDIO

Silence is the perfectest herald of joy: I were but little happy, if I could say how much. Lady, as you are mine, I am yours: I give away myself for you and dote upon the exchange.

*Silence is the most perfect herald of joy: I would be only a little happy if I were capable of saying how much. Lady, as you are mine, I am yours: I give myself away for you and deeply love the exchange.*

BEATRICE

Speak, cousin; or, if you cannot, stop his mouth with a kiss, and let not him speak neither.

*Speak, cousin; or, if you cannot, shut him up with a kiss, and keep him from speaking too.*

DON PEDRO

In faith, lady, you have a merry heart.

*By my faith, lady, you have a cheery heart.*

BEATRICE

Yea, my lord; I thank it, poor fool, it keeps on the windy side of care. My cousin tells him in his ear that he is in her heart.

*Yes, my lord; I think it, poor fool, it protects me from worries. My cousin tells him in his ear that he is in her heart.*

CLAUDIO

And so she doth, cousin.

*And so she does, cousin.*

BEATRICE

Good Lord, for alliance! Thus goes every one to the world but I, and I am sunburnt. I may sit in a corner and cry heigh-ho for a husband!

*Good Lord, for marriage! In this way everyone in the world goes but I, and I am sunburned. I may sit in a corner and wail for a husband!*

DON PEDRO

Lady Beatrice, I will get you one.

BEATRICE

I would rather have one of your father's getting. Hath your Grace ne'er a brother like you? Your father got excellent husbands, if a maid could come by them.

*I would rather have one your father got. Does your Grace have a brother like you? Your father got excellent husbands, if a young woman could come across them.*

DON PEDRO

Will you have me, lady?

BEATRICE

No, my lord, unless I might have another for working days: your Grace is too costly to wear every day. But, I beseech your Grace, pardon me; I was born to speak all mirth and no matter.

*No, my lord, unless I might have another for weekdays: your Grace is too costly to wear every day. But, I beg your Grace, please pardon me; I would born to speak nothing but silliness.*

DON PEDRO

Your silence most offends me, and to be merry best becomes you; for out of question, you were born in a merry hour.

*Your silence most offends me, and to be cheerful shows you at your best; for out of the question, you were born in a merry hour.*

BEATRICE

No, sure, my lord, my mother cried; but then there was a star danced, and under that

was I born. Cousins, God give you

*My mother cried; but then a star danced, and other that I was born. Cousins, God give you joy!*

LEONATO

Niece, will you look to those things I told you of?

*Niece, will you go take care of those things I mentioned?*

BEATRICE

I cry you mercy, uncle. By your Grace's pardon.

*Forgive me, uncle. Pardon me, your Grace.*

[Exit.]

DON PEDRO

By my troth, a pleasant spirited lady.

*Truthfully, a pleasant spirited lady.*

LEONATO

There's little of the melancholy element in her, my lord: she is never sad but when she sleeps; and not ever sad then, for I have heard my daughter say, she hath often dreamed of unhappiness and waked herself with laughing.

*There is very little gloominess in her, my lord: she is never sad except when she sleeps; and not always sad then, for I have heard my daughter say she has often dreamed of unhappiness and waked herself with laughter.*

DON PEDRO

She cannot endure to hear tell of a husband.

*She cannot stand to have a husband suggested to her.*

LEONATO

O! by no means: she mocks all her wooers out of suit.

*Oh, by no means: she drives all her wooers away with mocking.*

DON PEDRO

She were an excellent wife for Benedick.

*She would be an excellent wife for Benedick.*

LEONATO

O Lord! my lord, if they were but a week married, they would talk themselves mad.

*Oh Lord! My lord, after only a week of marriage they would talk themselves crazy.*

DON PEDRO

Count Claudio, when mean you to go to church?

*Count Claudio, when do you mean to have the wedding?*

CLAUDIO

To-morrow, my lord. Time goes on crutches till love have all his rites.

*Tomorrow, my lord. Time crawls until love has what it wants.*

LEONATO

Not till Monday, my dear son, which is hence a just seven-night; and a time too brief too, to have all things answer my mind.

*Not till Monday, my dear son, which is only a week from now; and too brief a time, actually, to get everything done.*

DON PEDRO

Come, you shake the head at so long a breathing; but, I warrant thee, Claudio, the time shall not go dully by us. I will in the interim undertake one of Hercules' labours, which is, to bring Signior Benedick and the Lady Beatrice into a mountain of

affection the one with the other. I would fain have it a match; and I doubt not but to fashion it, if you three will but minister such assistance as I shall give you direction.

*Come, you shake your head at such a long wait; but, I promise you, Claudio, the time will not go dully by us. I will in the meantime take up a task worthy of Hercules, which is to bring Sir Benedick and the Lady Beatrice to fall in love with each other. I would like for it to be a match; and I do not doubt that it can be done, if you three will only give me the help doing as I tell you.*

LEONATO

My lord, I am for you, though it cost me ten nights' watchings.

*My lord, I am for your cause, even if it costs me ten nights' sleep.*

CLAUDIO

And I, my lord.

DON PEDRO

And you too, gentle Hero?

HERO

I will do any modest office, my lord, to help my cousin to a good husband.

*I will do any humble work, my lord, to help my cousin get a good husband.*

DON PEDRO

And Benedick is not the unhopefullest husband that I know. Thus far can I praise him; he is of a noble strain, of approved valour, and confirmed honesty. I will teach you how to humour your cousin, that she shall fall in love with Benedick; and I, with your two helps, will so practise on Benedick that, in despite of his quick wit and his queasy stomach, he shall fall in love with Beatrice. If we can do this, Cupid is no longer an archer: his glory shall be ours, for we are the only love-gods. Go in with me, and I will tell you my drift.

*And Benedick is one of the better possible husbands I know. I can praise him in these things: he is a nobleman, known to be brave, and is confirmed as honest. I will teach you*

*how to behave towards your cousin, that she shall fall in love with Benedick; and I, with you two helping, will act on Benedick so that, despite his reluctance to marry and his sarcastic nature, he shall fall in love with Beatrice. If we can do this, Cupid is no longer an archer: his glory shall be ours, for we will be the only love-gods. Go in with me, and I will tell you my plan.*

[Exeunt.]



## Scene II

*Another room in LEONATO'S house.*

[Enter DON JOHN and BORACHIO.]

DON JOHN

It is so; the Count Claudio shall marry the daughter of Leonato.

BORACHIO

Yea, my lord; but I can cross it.

*Yes, my lord; but I can prevent it.*

DON JOHN

Any bar, any cross, any impediment will be medicinable to me: I am sick in displeasure to him, and whatsoever comes athwart his affection ranges evenly with mine. How canst thou cross this marriage?

*Any obstacle, any prevention, any impediment will be like medicine to me: I am sick with displeasure with him, and anything that can stop his affection will have my affection. How can you prevent this marriage?*

BORACHIO

Not honestly, my lord; but so covertly that no dishonesty shall appear in me.

*Not honestly, my lord; but so covertly that I will not appear to be dishonest.*

DON JOHN

Show me briefly how.

*Explain briefly.*

BORACHIO

I think I told your lordship, a year since, how much I am in the favour of Margaret, the waiting-gentlewoman to Hero.

*I think I told your lordship a year ago how much I am beloved by Margaret, Hero's lady-in-waiting.*

DON JOHN

I remember.

BORACHIO

I can, at any unseasonable instant of the night, appoint her to look out at her lady's

chamber window.

*I can, at any time of the night, ask her to look out at her lady's chamber window.*

DON JOHN

What life is in that, to be the death of this marriage?

*What good is that in the destruction of this marriage?*

BORACHIO

The poison of that lies in you to temper. Go you to the prince your brother; spare not to tell him, that he hath wronged his honour in marrying the renowned Claudio,-- whose estimation do you mightily hold up,--to a contaminated stale, such a one as Hero.

*Poisoning it is up to you. Go to the prince your brother; acting as if you are making a confession, that he has wronged his honor in marrying the renowned Claudio -- whom you highly respect -- to a contaminated slut like Hero.*

DON JOHN

What proof shall I make of that?

*How can I prove it?*

BORACHIO

Proof enough to misuse the prince, to vex Claudio, to undo Hero, and kill Leonato. Look you for any other issue?

*You will have enough proof to upset the prince, distress Claudio, destroy Hero, and be the death of Leonato. Is there anything else you want?*

DON JOHN

Only to despise them, I will endeavour anything.

*Just to cause them trouble, I will try anything.*

BORACHIO

Go then; find me a meet hour to draw Don Pedro and the Count Claudio alone: tell them that you know that Hero loves me; intend a kind of zeal both to the prince and Claudio, as--in love of your brother's honour, who hath made this match, and his friend's reputation, who is thus like to be cozened with the semblance of a maid,--that you have discovered thus. They will scarcely believe this without trial: offer them instances, which shall bear no less likelihood than to see me at her chamber-window, hear me call Margaret Hero, hear Margaret term me Claudio; and bring them to see

this the very night before the intended wedding: for in the meantime I will so fashion the matter that Hero shall be absent; and there shall appear such seeming truth of Hero's disloyalty, that jealousy shall be called assurance, and all the preparation overthrown.

*Go then; find me a good time to get Don Pedro and the Count Claudio alone: tell them that you know Hero loves me; pretend to be devoted to both the prince and Claudio, as – in love of your brother's honor, who has made this match, and his friend's reputation, who is likely to be tricked into marrying an impure woman – that you have discovered this. They will not believe it without evidence: offer them this proof, where they see me at her chamber-window, hear me call Margaret "Hero", hear Margaret call me "Claudio"; and bring them to see this the very night before the intended wedding: I will make sure Hero is absent; and there will appear such a seeming truth of Hero's disloyalty that jealousy will find confirmation, and all the preparation will be overthrown.*

DON JOHN

Grow this to what adverse issue it can, I will put it in practice. Be cunning in the working this, and thy fee is a thousand ducats.

*Make this happen; I will put it into practice. Be cunning in bringing this about and I will pay you a thousand ducats.*

BORACHIO

Be you constant in the accusation, and my cunning shall not shame me.

*As long as you are consistent in the accusation my cunning will not fail me.*

DON JOHN

I will presently go learn their day of marriage.

*I will now go learn their day of marriage.*

[Exeunt.]

## Scene III

*LEONATO'S Garden.*

[Enter Benedick.]

BENEDICK

Boy!

[Enter a Boy.]

BOY

Signior?

BENEDICK

In my chamber-window lies a book; bring it hither to me in the orchard.

*In my chamber-window there is a book; bring it here to me in the orchard.*

BOY

I am here already, sir.

BENEDICK

I know that; but I would have thee hence, and here again. [Exit Boy.] I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviours to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love: and such a man is Claudio. I have known, when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe: I have known when he would have walked ten mile afoot to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier; and now is he turned orthography; his words are a very fantastical banquet, just so many strange dishes. May I be so converted, and see with these eyes? I cannot tell; I think not: I will not be sworn but love may transform me to an oyster; but I'll take my oath on it, till he have made an oyster of me, he shall never make me such a fool. One woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well; but till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God. Ha! the prince and Monsieur Love! I will hide me in the arbour. [Withdraws.]

*I know that; but I would have you go there, and come back again. [Exit Boy.] I do much wonder that one man, seeing how much another man is a fool when he dedicates himself to love, will, after he has laughed at such silliness in others, become the very thing he scorns by falling in love: and such a man is Claudio. I have known him when there was no music in him but the drum and the fife; and now he would rather hear the tabor and the flute: I have known him when he would have walked ten miles on foot to see a good set of armor; and now he will lie awake for ten nights, cutting a nice new suit. He preferred to speak plainly and straight to the point, like an honest man and a soldier; now he uses flowery words, like a fantastical banquet with so many strange dishes. Will I be changed like that, and see with those eyes? I cannot tell; I do not think so: I will not swear that love will not transform me into an oyster; but I'll take an oath that, till love makes an oyster of me, he will never make me such a fool. One woman is beautiful, yet I am unaffected; another is wise, yet I am unaffected; another virtuous, yet I am unaffected; but until all these good qualities are in one woman, not one woman will be high enough quality for me. Rich she shall be, that's certain; wise, or I'll have nothing to do with her; virtuous, or I'll never touch her; beautiful, or I'll never look at her; mild, or I won't let her near me; noble, or she would be out of the question; a good conversationalist, an excellent musician, and her hair can be whatever color pleases God. Hah! The prince and Mister Love! I will hide myself in the tree. [Withdraws.]*

[Enter DON PEDRO, LEONATO, and CLAUDIO, followed by BALTHAZAR and Musicians.]

DON PEDRO

Come, shall we hear this music?

CLAUDIO

Yea, my good lord.

*Yes, my good lord.*

How still the evening is,

*How quiet the evening is,*

As hush'd on purpose to grace harmony!

*As if hushed on purpose for harmony!*

DON PEDRO

See you where Benedick hath hid himself?

*Do you see where Benedick has hidden himself?*

CLAUDIO

O! very well, my lord: the music ended,  
*Oh, very well, my lord: once the music ends,*  
We'll fit the kid-fox with a penny-worth.  
*We'll set a trap for the young fox.*

DON PEDRO

Come, Balthazar, we'll hear that song again.

BALTHAZAR

O! good my lord, 'tis not so bad a voice  
*Oh! My good lord, please to not trouble such a bad voice*  
To slander music any more than once.  
*To ruin music any more than once.*

DON PEDRO

It is the witness still of excellency,  
*It is a sign of excellence*  
To put a strange face on his own perfection.  
*To be unable to see its own perfection.*  
I pray thee, sing, and let me woo no more.  
*Please, sing, and let me woo no more.*

BALTHAZAR

Because you talk of wooing, I will sing;  
Since many a wooer doth commence his suit  
*Since many a wooer begins his courtship*  
To her he thinks not worthy; yet he woos;  
*To her he thinks unworthy; yet he woos;*  
Yet will he swear he loves.  
*Yet he will swear he loves.*

DON PEDRO

Nay, pray thee come;

*No, please, sing;*

Or if thou wilt hold longer argument,

*Or if you will argue any longer,*

Do it in notes.

*Do it in song.*

BALTHAZAR

Note this before my notes;

There's not a note of mine that's worth the noting.

DON PEDRO

Why these are very crotchets that he speaks;

*Why, this is meaningless talking;*

Notes, notes, forsooth, and nothing!

*Notes, notes, indeed, and nothing!*

[Music.]

BENEDICK

Now, divine air! now is his soul ravished! Is it not strange that sheep's guts should hale souls out of men's bodies? Well, a horn for my money, when all's done.

*Now, divine music! Now his soul is overcome! Isn't it strange that sheep's guts should bring joy and draw the souls out of men's bodies? Well, a horn for me money, when all's done.*

[Balthazar sings.] Sigh no more, ladies, sigh no more,

Men were deceivers ever;

*Men have always been liars;*

One foot in sea, and one on shore,

To one thing constant never.

*Never faithful to one thing.*

Then sigh not so,

*Then do not sigh that way,*

But let them go,

And be you blithe and bonny,  
*And be happy and pretty,*  
Converting all your sounds of woe  
*Turning all your sad sounds*  
Into, 'Hey nonny, nonny.'  
*Into glad cheers.*  
Sing no more ditties, sing no more  
*Sing no more sad songs, sing no more*  
Of dumps so dull and heavy;  
*Of sorrows so dull and heavy;*  
The fraud of men was ever so,  
*The tricks of men have always been this way,*  
Since summer first was leavy.  
*Since summer first began.*

Then sigh not so,  
*Then do not sigh that way,*  
But let them go,  
And be you blithe and bonny,  
*And be happy and pretty,*  
Converting all your sounds of woe  
*Turning all your sad sounds*  
Into, 'Hey nonny, nonny.'  
*Into glad cheers.*

DON PEDRO

By my troth, a good song.  
*By the truth, a good song.*

BALTHAZAR

And an ill singer, my lord.



*And a bad singer, my lord.*

DON PEDRO

Ha, no, no, faith; thou singest well enough for a shift.

*Ha, no, no, by my faith; you sing well enough for the time being.*

BENEDICK

[Aside.] An he had been a dog that should have howled thus, they would have hanged him; and I pray God his bad voice bode no mischief. I had as lief have heard the night-raven, come what plague could have come after it.

*[Aside.] If he had been a dog that howled that way, they would have hanged him; and I pray God his bad voice means no bad luck. I would have been as willing to have heard the night-raven, whatever plague could have come after it.*

DON PEDRO

Yea, marry; dost thou hear, Balthazar? I pray thee, get us some excellent music, for to-morrow night we would have it at the Lady Hero's chamber-window.

*Yes, definitely; do you hear, Balthazar? Please, get us some excellent music, for tomorrow night we would like it at the Lady Hero's bedroom window.*

BALTHAZAR

The best I can, my lord.

DON PEDRO

Do so: farewell.

[Exeunt BALTHAZAR and Musicians.]

Come hither, Leonato: what was it you told me of to-day, that your niece Beatrice was in love with Signior Benedick?

*Come here, Leonato: what was it that you told me about today, that your niece Beatrice was in love with Sir Benedick?*

CLAUDIO

O! ay:-- [Aside to DON PEDRO] Stalk on, stalk on; the fowl sits. I did never think that lady would have loved any man.

*Oh yes! [Aside to DON PEDRO] Continue, continue; the bird is listening. I did never think that lady would have loved any man.*

LEONATO

No, nor I neither; but most wonderful that she should so dote on Signior Benedick, whom she hath in all outward behaviours seemed ever to abhor.

*No, and I didn't think so either; but it is strange that she should have a crush on Sir Benedick, whom she has always acted as though she hated.*

BENEDICK

[Aside.] Is't possible? Sits the wind in that corner?

*[Aside.] Is it possible? Is that the way the wind is blowing?*

LEONATO

By my troth, my lord, I cannot tell what to think of it but that she loves him with an enraged affection: it is past the infinite of thought.

*Truthfully, my lord, I cannot tell what to think of it except that she loves him with an enraged affection: it is past what I can fathom.*

DON PEDRO

May be she doth but counterfeit.

*Maybe she is faking it.*

CLAUDIO

Faith, like enough.

*By my faith, that is likely.*

LEONATO

O God! counterfeit! There was never counterfeit of passion came so near the life of passion as she discovers it.

*Oh God! Faking it! There was never pretence of passion that came so near the life of passion as she discovers it*

DON PEDRO

Why, what effects of passion shows she?

CLAUDIO

[Aside.] Bait the hook well: this fish will bite.

LEONATO

What effects, my lord? She will sit you; [To Claudio.] You heard my daughter tell you how.

*What effects, my lord? She will sit in this way – [To Claudio.] You hear my daughter tell you how.*

CLAUDIO

She did, indeed.

DON PEDRO

How, how, I pray you? You amaze me: I would have thought her spirit had been invincible against all assaults of affection.

*How, how, please tell me! You amaze me: I would have thought her spirit was invincible against any sort of romantic affection.*

LEONATO

I would have sworn it had, my lord; especially against Benedick.

BENEDICK

[Aside] I should think this a gull, but that the white-bearded fellow speaks it: knavery cannot, sure, hide itself in such reverence.

*[Aside] I would think this was a trick, except the white-bearded fellow speaks it: trickery cannot, surely, hide itself behind such a respectable face.*

CLAUDIO

[Aside.] He hath ta'en the infection: hold it up.

*[Aside.] He has taken the infection: keep going.*

DON PEDRO

Hath she made her affection known to Benedick?

LEONATO

No; and swears she never will: that's her torment.

CLAUDIO

Tis true, indeed; so your daughter says: 'Shall I,' says she, 'that have so oft encountered him with scorn, write to him that I love him?'

*It is true, indeed; your daughter says so. 'Shall I,' Beatrice says, 'that has so often met him with scorn, write to him that I love him?'*

LEONATO

This says she now when she is beginning to write to him; for she'll be up twenty times a night, and there will she sit in her smock till she have writ a sheet of paper: my

daughter tells us all.

*She says this now when she is beginning to write to him; for she'll be up twenty times a night, and there she will sit in her nightgown until she has written a sheet of paper: my daughter tells us all.*

CLAUDIO

Now you talk of a sheet of paper, I remember a pretty jest your daughter told us of.  
*Now you talk of a sheet of paper, I remember a good joke your daughter told us about.*

LEONATO

O! when she had writ it, and was reading it over, she found Benedick and Beatrice between the sheet?

*Oh! When she had written it, and was reading it over, she found Benedick and Beatrice between the sheet?*

CLAUDIO

That.

LEONATO

O! she tore the letter into a thousand halfpence; railed at herself, that she should be so immodest to write to one that she knew would flout her: 'I measure him,' says she, 'by my own spirit; for I should flout him, if he writ to me; yea, though I love him, I should.'

*Oh! She tore the letter into a thousand pieces; scolded herself, that she should be so foolish to write to one she knew would reject her: 'I measure him,' she says, 'by my own spirit; for I would reject him, if he wrote to me; yes, though I love him, I would.'*

CLAUDIO

Then down upon her knees she falls, weeps, sobs, beats her heart, tears her hair, prays, curses; 'O sweet Benedick! God give me patience!'

*Then she falls on her knees, cries, sobs, beats her chest, tears her hair, prays, curses; 'Oh sweet Benedick! God give me patience!'*

LEONATO

She doth indeed; my daughter says so; and the ecstasy hath so much overborne her, that my daughter is sometimes afraid she will do a desperate outrage to herself. It is very true.

*She does indeed; my daughter says so; and the emotions have so much overcome her, that*

*my daughter is sometimes afraid she will hurt herself. It is very true.*

DON PEDRO

It were good that Benedick knew of it by some other, if she will not discover it.

*It would be good if Benedick found out about it from someone else, if she will not reveal it.*

CLAUDIO

To what end? he would make but a sport of it and torment the poor lady worse.

*What good would that do? He would only turn it into a game and torment the poor lady worse.*

DON PEDRO

An he should, it were an alms to hang him. She's an excellent sweet lady, and, out of all suspicion, she is virtuous.

*If he did, it would be reason enough to hang him. She's an excellent sweet lady, and, out of all suspicion, she is virtuous.*

CLAUDIO

And she is exceeding wise.

*And she is exceedingly wise.*

DON PEDRO

In everything but in loving Benedick.

*In everything but in loving Benedick.*

LEONATO

O! my lord, wisdom and blood combating in so tender a body, we have ten proofs to one that blood hath the victory. I am sorry for her, as I have just cause, being her uncle and her guardian.

*Oh, my lord, wisdom and blood in combat in such a delicate body, we have proof that blood is winning. I am sorry for her, as I have a good reason, being her uncle and her guardian.*

DON PEDRO

I would she had bestowed this dotage on me; I would have daffed all other respects and made her half myself. I pray you, tell Benedick of it, and hear what a' will say.

*I wish she had this affection for me; I would have declined all my other prospects and*

*married her. Please, tell Benedick about it, and here what he will say.*

LEONATO

Were it good, think you?

*Do you think that would be a good idea?*

CLAUDIO

Hero thinks surely she will die; for she says she will die if he love her not, and she will die ere she make her love known, and she will die if he woo her, rather than she will bate one breath of her accustomed crossness.

*Hero thinks she will surely die; for she says she will die if he does not love her, and she will die before she reveals her love, and she will die if he woos her, rather than take back one breath of her usual crossness.*

DON PEDRO

She doth well: if she should make tender of her love, 'tis very possible he'll scorn it; for the man,--as you know all,--hath a contemptible spirit.

*That is right of her: if she let him know her love, it is very possible he would reject it; for the man, -- as you all know, -- has a very critical personality.*

CLAUDIO

He is a very proper man.

DON PEDRO

He hath indeed a good outward happiness.

*He does indeed seem very happy.*

CLAUDIO

Fore God, and in my mind, very wise.

*To God, and in my mind, very wise.*

DON PEDRO

He doth indeed show some sparks that are like wit.

*He does indeed show signs of intelligence.*

CLAUDIO

And I take him to be valiant.

*And I believe him to be brave.*

DON PEDRO

As Hector, I assure you: and in the managing of quarrels you may say he is wise; for either he avoids them with great discretion, or undertakes them with a most Christian-like fear.

*As Hector, I assure you: and when dealing with quarrels you may say he is wise; for either he discreetly avoids them, or goes about them with a Christian-like attitude.*

LEONATO

If he do fear God, a' must necessarily keep peace: if he break the peace, he ought to enter into a quarrel with fear and trembling.

*If he does obey God, he must necessarily keep peace: if he breaks the peace, he ought to enter into a quarrel fearfully.*

DON PEDRO

And so will he do; for the man doth fear God, howsoever it seems not in him by some large jests he will make. Well, I am sorry for your niece. Shall we go seek Benedick and tell him of her love?

*And so will he do; for the man does honor God, even if it doesn't always seem that way because of his jokes. Well, I am sorry for your niece. Shall we go look for Benedick and tell him of her love?*

CLAUDIO

Never tell him, my lord: let her wear it out with good counsel.

*Never tell him, my lord: let her wear it out with good advice.*

LEONATO

Nay, that's impossible: she may wear her heart out first.

*No, that's impossible: she may wear her heart out first.*

DON PEDRO

Well, we will hear further of it by your daughter: let it cool the while. I love Benedick well, and I could wish he would modestly examine himself, to see how much he is unworthy so good a lady.

*Well, we will hear more about it from your daughter: leave it be for now. I love Benedick well, and I wish he would humbly examine himself, to see how unworthy he is of so good a lady.*

LEONATO

My lord, will you walk? dinner is ready.

*Will you come with me, my lord? Dinner is ready.*

CLAUDIO

[Aside.] If he do not dote on her upon this, I will never trust my expectation.

*[Aside.] If he does not become devoted to her after this, I will never trust my expectations.*

DON PEDRO

[Aside.] Let there be the same net spread for her; and that must your daughter and her gentle-woman carry. The sport will be, when they hold one an opinion of another's dotage, and no such matter: that's the scene that I would see, which will be merely a dumb-show. Let us send her to call him in to dinner.

*[Aside.] Let the same net be spread for her; and your daughter and her servant must carry it. The game will be when each is convinced of the other's devotion: that's the scene I want to see, a real show. Let us send her to call him in to dinner.*

[Exeunt DON PEDRO, CLAUDIO, and LEONATO.]

BENEDICK

[Advancing from the arbour.] This can be no trick: the conference was sadly borne. They have the truth of this from Hero. They seem to pity the lady: it seems her affections have their full bent. Love me! why, it must be requited. I hear how I am censured: they say I will bear myself proudly, if I perceive the love come from her; they say too that she will rather die than give any sign of affection. I did never think to marry: I must not seem proud: happy are they that hear their detractions, and can put them to mending. They say the lady is fair: 'tis a truth, I can bear them witness; and virtuous: 'tis so, I cannot reprove it; and wise, but for loving me: by my troth, it is no addition to her wit, nor no great argument of her folly, for I will be horribly in love with her. I may chance have some odd quirks and remnants of wit broken on me, because I have railed so long against marriage; but doth not the appetite alter? A man loves the meat in his youth that he cannot endure in his age. Shall quips and sentences and these paper bullets of the brain awe a man from the career of his humour? No; the world must be peopled. When I said I would die a bachelor, I did not think I should live till I were married. Here comes Beatrice. By this day! she's a fair lady: I do spy some marks of love in her.

*[Coming from the tree.] This can be no trick: the conference was a sad one. They have the truth of this from Hero. They seem to pity the lady: it seems her affections are very strong. Love me! Why, I must love her back. I hear how I am criticized: they say I will*



*carry myself proudly, if I see the love comes from her; they say too that she will die rather than give any sign of affection. I never thought to marry: I must not seem proud: it is good for people to be able to hear about their flaws and go about fixing them. They say the lady is beautiful: it is true, I can confirm if; and virtuous: it is true, I cannot disprove it; and wise, except for loving me: truthfully, it is no addition to her intelligence, nor a great sign of foolishness, for I will be horribly in love with her. I may have to deal with some teasing, because I have complained and criticized marriage so much; but doesn't appetite change? A man loves the food when young that he cannot stand when aged. Shall quips and wisecracks prevent a man from following his feelings? No; the world must be populated. When I said I would die a bachelor, I did not think I would live until I was married. Here comes Beatrice. By this day! She's a beautiful lady: I do notice some signs of love in her.*

[Enter BEATRICE.]

BEATRICE

Against my will I am sent to bid you come in to dinner.

*Against my will I have been sent to tell you to come in to dinner.*

BENEDICK

Fair Beatrice, I thank you for your pains.

*Lovely Beatrice, I thank you for your pains.*

BEATRICE

I took no more pains for those thanks than you take pains to thank me: if it had been painful, I would not have come.

BENEDICK

You take pleasure then in the message?

BEATRICE

Yea, just so much as you may take upon a knife's point, and choke a daw withal. You have no stomach, signior: fare you well.

*Yes, just as much as you may take in the point of a knife, and choking a bird with it. You have no appetite, sire: farewell.*

[Exit.]

BENEDICK

Ha! 'Against my will I am sent to bid you come in to dinner,' there's a double meaning

in that. 'I took no more pains for those thanks than you took pains to thank me,' that's as much as to say, Any pains that I take for you is as easy as thanks. If I do not take pity of her, I am a villain; if I do not love her, I am a Jew. I will go get her picture.

*Ha! 'Against my will I have been sent to tell you to come in to dinner,' there's a double meaning in that. 'I took no more pains for those thanks than your took pains to thank me,' that's as much to say, 'Any pains that I take for you is as easy as thanks.' If I do not pity her, I am a villain; if I do not love her, I am a miser. I will go get her picture.*

[Exit.]

## Act III

# Scene I

*Leonato's Garden.*

[Enter HERO, MARGARET, and URSULA.]

HERO

Good Margaret, run thee to the parlour;

*Good Margaret, go run to the parlor;*

There shalt thou find my cousin Beatrice

*There you shall find my cousin Beatrice*

Proposing with the prince and Claudio:

*Talking to the prince and Claudio:*

Whisper her ear, and tell her, I and Ursula

*Whisper in her ear and tell her Ursula and I*

Walk in the orchard, and our whole discourse

*Are walking in the orchard, and our whole conversation*

Is all of her; say that thou overheard'st us,

*Is all about her; say that you overheard us,*

And bid her steal into the pleached bower,

*And tell her to sneak into the tidy grove,*

Where honey-suckles, ripen'd by the sun,

*Where honeysuckle flowers, ripened by the sun,*

Forbid the sun to enter; like favourites,

*Forbid the sun to enter; like favorites,*

Made proud by princes, that advance their pride

*Made proud by princes, that use their pride*

Against that power that bred it.

*Against the power that made it happen.*

There will she hide her,

*There she will hide herself,*

To listen our propose.

*To listen to our conversation.*

This is thy office;

*This is your job;*

Bear thee well in it and leave us alone.

*Do it well and leave us alone.*

MARGARET

I'll make her come, I warrant you, presently.

*I'll make her come, I promise you, in a moment.*

[Exit.]

HERO

Now, Ursula, when Beatrice doth come,

*Now, Ursula, when Beatrice comes,*

As we do trace this alley up and down,

*As we walk up and down this path,*

Our talk must only be of Benedick:

*We must only talk about Benedick:*

When I do name him, let it be thy part

*When I mention him, let it be your role*

To praise him more than ever man did merit.

*To praise him more than any man ever deserved.*

My talk to thee must be how Benedick

*My talk to you must be about how Benedick*

Is sick in love with Beatrice: of this matter

*Is sick with love for Beatrice: of this matter*

Is little Cupid's crafty arrow made,

*Is little Cupid's crafty arrow made,*

That only wounds by hearsay.

*That only wounds by rumor.*

[Enter BEATRICE, behind.]

Now begin;

For look where Beatrice, like a lapwing, runs

*For look where Beatrice, like a lapwing bird, runs*

Close by the ground, to hear our conference.

*Close by the ground, to hear our conversation.*

URSULA

The pleasant'st angling is to see the fish

*The most pleasant angling is to see the fish*

Cut with her golden oars the silver stream,

*Cut with her golden fins the silver stream,*

And greedily devour the treacherous bait:

So angle we for Beatrice; who even now

Is couched in the woodbine coverture.

*Is crouched in the woody cover.*

Fear you not my part of the dialogue.

*Do not worry about me doing my part of the dialogue.*

HERO

Then go we near her, that her ear lose nothing

*Then we will go near her, so her ear will lose nothing*

Of the false sweet bait that we lay for it.

*Of the lying sweet bait that we set out for it.*

[They advance to the bower.]

*[They walk forward to the clump of trees.]*

No, truly, Ursula, she is too disdainful;

*No, truly, Ursula, she is too disapproving;*

I know her spirits are as coy and wild

*I know her spirits are as shy and wild*

As haggards of the rock.

*As mountain-dwelling animals.*

URSULA

But are you sure

That Benedick loves Beatrice so entirely?

HERO

So says the prince, and my new-trothed lord.

*So says the prince, and my new fiancé.*

URSULA

And did they bid you tell her of it, madam?

*And did they command you to tell her of it, madam?*

HERO

They did entreat me to acquaint her of it;

*They did plead with me to let her know about it;*

But I persuaded them, if they lov'd Benedick,

*But I persuaded them, if they loved Benedick,*

To wish him wrestle with affection,

*To wish him to overcome his feelings of affection,*

And never to let Beatrice know of it.

*And to never let Beatrice know of them.*

URSULA

Why did you so?

*Why did you do that?*

Doth not the gentleman

*Does the gentleman not*

Deserve as full as fortunate a bed

*Deserve fully as a wonderful marriage*

As ever Beatrice shall couch upon?

*As Beatrice could ever be able to make?*

HERO

O god of love!

*Oh Cupid!*

I know he doth deserve

*I know he does deserve*

As much as may be yielded to a man;

*As much as a man may be able to get;*

But nature never fram'd a woman's heart

*But nature never framed a woman's heart*

Of prouder stuff than that of Beatrice;

*Of prouder stuff than Beatrice's'*

Disdain and scorn ride sparkling in her eyes,

*Disapproval and scorn ride sparkling in her eyes,*

Misprising what they look on, and her wit

*Devaluing what they look upon, and her wit*

Values itself so highly, that to her

All matter else seems weak.

*Everything else seems weak.*

She cannot love,

Nor take no shape nor project of affection,

*Nor take any shape or form of love,*

She is so self-endear'd.

*She is so in love with herself.*

URSULA

Sure I think so;

*I surely think so;*



And therefore certainly it were not good  
*And therefore certainly it would not be good*  
She knew his love, lest she make sport at it.  
*That she knew his love, in case she might make fun of it.*

HERO

Why, you speak truth. I never yet saw man,  
*Why, you speak the truth. I have never yet seen a man,*  
How wise, how noble, young, how rarely featur'd,  
*No matter now wise, now noble, young, how handsome,*  
But she would spell him backward: if fair-fac'd,  
*But that she would drive him away: if handsome,*  
She would swear the gentleman should be her sister;  
If black, why, Nature, drawing of an antick,  
*If dark, why, she would say Nature, drawing a picture*  
Made a foul blot; if tall, a lance ill-headed;  
*Blotted the ink; if tall, like a badly made spire;*  
If low, an agate very vilely cut;  
*If short, like a jewel very badly cut;*  
If speaking, why, a vane blown with all winds;  
*If speaking, why, a weathervane blown with all winds;*  
If silent, why, a block moved with none.  
*If silent, why, a block moved by none.*  
So turns she every man the wrong side out,  
*So she gets the wrong image of every man,*  
And never gives to truth and virtue that  
*And never gives in to the truth and virtue that*  
Which simpleness and merit purchaseth.  
*Simplicity and merit buys.*

URSULA

Sure, sure, such carping is not commendable.

*Sure, sure, such pickiness is not praiseworthy.*

HERO

No; not to be so odd, and from all fashions,

*No; not to be so against things, and from all kinds,*

As Beatrice is, cannot be commendable.

*As Beatrice is, cannot be praiseworthy.*

But who dare tell her so? If I should speak,

*But who would dare tell her so? If I spoke,*

She would mock me into air:

*She would tease me endlessly:*

O! she would laugh me

*Oh! She would laugh me*

Out of myself, press me to death with wit.

*Out of myself, squeeze me to death with wit.*

Therefore let Benedick, like cover'd fire,

*Therefore let Benedick, like a covered flame,*

Consume away in sighs, waste inwardly:

*Fade away in sighs, waste away inwardly:*

It were a better death than die with mocks,

*It would be a better death than to die of mockery,*

Which is as bad as die with tickling.

*Whish is as bad as to die from being tickled.*

URSULA

Yet tell her of it: hear what she will say.

*Still tell her about it: hear what she will say.*

HERO

No; rather I will go to Benedick,  
*No; instead I will go to Benedick,*  
And counsel him to fight against his passion.  
*And advise him to fight against his passion.*  
And, truly, I'll devise some honest slanders  
*And, truly, I'll come up with some honest insults*  
To stain my cousin with.  
*To make my cousin less appealing.*

One doth not know  
*One does not know*  
How much an ill word may empoison liking.  
*How much an unkind word may poison liking.*

URSULA

O! do not do your cousin such a wrong.  
*Oh! Do not do your cousin such a wrong.*  
She cannot be so much without true judgment,  
*She cannot be so much without good judgment,*  
-- Having so swift and excellent a wit  
*-- Being so clever and quick-witted*  
As she is priz'd to have,--as to refuse  
*As she is proud to be -- as to refuse*  
So rare a gentleman as Signior Benedick.  
*Such a rare gentleman as Sir Benedick.*

HERO

He is the only man of Italy,  
*He is the best man in Italy,*  
Always excepted my dear Claudio.  
*Except my dear Claudio, of course.*

URSULA

I pray you, be not angry with me, madam,

*Please, do not be angry with me, madam,*

Speaking my fancy: Signior Benedick,

*Sharing my opinion: Sir Benedick,*

For shape, for bearing, argument and valour,

*For appearance, for behavior, cleverness, and courage,*

Goes foremost in report through Italy.

*Is the first man in everything throughout Italy.*

HERO

Indeed, he hath an excellent good name.

*Indeed, he has an excellent reputation.*

URSULA

His excellence did earn it, ere he had it. When are you married, madam?

*His excellence did earn it, before he had it. When will you be married, madam?*

HERO. Why, every day, to-morrow.

*Why, tomorrow.*

Come, go in: I'll show thee some attires, and have thy counsel

*Come, go in: I'll show you some clothes, and get your advice*

Which is the best to furnish me to-morrow.

*Which would be the best for me to wear tomorrow.*

URSULA

She's lim'd, I warrant you: we have caught her, madam.

*She is caught, I believe, madam.*

HERO

If it prove so, then loving goes by haps:

*If it turns out that way, than loving goes my circumstance:*

Some Cupid kills with arrows, some with traps.

[Exeunt HERO and URSULA.]

BEATRICE

[Advancing.] What fire is in mine ears?

*What fire is in my ears?*

Can this be true? Stand I condemn'd for pride and scorn so much?

*Can this be true? Do I stand so much condemned for pride and scorn?*

Contempt, farewell! and maiden pride, adieu!

*Farewell, contempt! And goodbye maiden pride!*

No glory lives behind the back of such.

*No glory lives behind either of them.*

And, Benedick, love on; I will requite thee,

*And, Benedick, love on; I will love you in return,*

Taming my wild heart to thy loving hand:

*Taming my wild heart to your loving hand:*

If thou dost love, my kindness shall incite thee

*If you do love, my kindness shall bring you*

To bind our loves up in a holy band;

*To tie our loves together in a holy ring;*

For others say thou dost deserve, and I

*For others say you do deserve, and I*

Believe it better than reportingly.

*Believe it more than they think I do.*

[Exit.]

## Scene II

### *A Room in LEONATO'S House.*

[Enter DON PEDRO, CLAUDIO, BENEDICK, and LEONATO.]

DON PEDRO

I do but stay till your marriage be consummate, and then go I toward Arragon.

*I will only stay until your marriage is accomplished, and then I will go to Arragon.*

CLAUDIO

I'll bring you thither, my lord, if you'll vouchsafe me.

*I'll take you there, my lord, if you wish me to.*

DON PEDRO

Nay, that would be as great a soil in the new gloss of your marriage, as to show a child his new coat and forbid him to wear it. I will only be bold with Benedick for his company; for, from the crown of his head to the sole of his foot, he is all mirth; he hath twice or thrice cut Cupid's bowstring, and the little hangman dare not shoot at him. He hath a heart as sound as a bell, and his tongue is the clapper; for what his heart thinks his tongue speaks.

*No, that would be as large a stain on the new gloss of your marriage as to show a child his new coat and forbid him to wear it. I will only request Benedick for his company; for, from the top of his head to the sole of his foot, he is all amusement; he has two or three times cut Cupid's bowstring, and the little hangman does not dare shoot at him. He has a heart as strong as a bell, and his tongue is the clapper; for what his heart thinks his tongue speaks.*

BENEDICK

Gallants, I am not as I have been.

*My friends, I am not the same as I was.*

LEONATO

So say I: methinks you are sadder.

*I agree: you seem sadder.*

CLAUDIO

I hope he be in love.

*I hope he is in love.*

DON PEDRO

Hang him, truant! there's no true drop of blood in him, to be truly touched with love.  
If he be sad, he wants money.

*Hang him, the no-show! There's no true drop of blood in him, to be truly touched with love. If he is sad, he wants money.*

BENEDICK

I have the tooth-ache.

*I have a toothache.*

DON PEDRO

Draw it.

*Pull it out.*

BENEDICK

Hang it.

*Tie it up.*

CLAUDIO

You must hang it first, and draw it afterwards.

*You must tie it up first, and pull it out afterwards.*

DON PEDRO

What! sigh for the tooth-ache?

*What, you're all worked up about a toothache?*

LEONATO

Where is but a humour or a worm?

*Which is only a temporary illness?*

BENEDICK

Well, every one can master a grief but he that has it.

*Well, it's easy to overcome a trouble until you have it.*

CLAUDIO

Yet say I, he is in love.

DON PEDRO

There is no appearance of fancy in him, unless it be a fancy that he hath to strange disguises; as to be a Dutchman to-day, a Frenchman to-morrow; or in the shape of two countries at once, as a German from the waist downward, all slops, and a Spaniard from the hip upward, no doublet. Unless he have a fancy to this foolery, as it appears he hath, he is no fool for fancy, as you would have it appear he is.

*There is no appearance of fancifulness in him, unless it is a fancifulness that he has to strange disguises; such as to be a Dutchman today, a Frenchman tomorrow; or in the shape of two countries at once, as a German from the waist downward, all sloppy, and a Spaniard from the hip upward, no doublet. Unless he has a fancy to this foolery, as it appears he has, he is no fool for fancy, as you would have it appear he is.*

CLAUDIO

If he be not in love with some woman, there is no believing old signs: a' brushes his hat a mornings; what should that bode?

*If he is not in love with some woman, there is no reason to believe old signs: if he brushes his hat in the mornings, what does that mean?*

DON PEDRO

Hath any man seen him at the barber's?

*Has any man seen him at the barber's?*

CLAUDIO

No, but the barber's man hath been seen with him; and the old ornament of his cheek hath already stuffed tennis-balls.

*No, but the barber's assistant has been seen with him; and the hair that used to decorate his face is now stuffing tennis balls.*

LEONATO

Indeed he looks younger than he did, by the loss of a beard.

*Indeed, he looks younger than he did, now that he has no beard.*

DON PEDRO

Nay, a' rubs himself with civet: can you smell him out by that?

*Now, if he rubs himself with cologne, can you smell him out by that?*

CLAUDIO

That's as much as to say the sweet youth's in love.

DON PEDRO



The greatest note of it is his melancholy.

*The most obvious sign of it is his melancholy.*

CLAUDIO

And when was he wont to wash his face?

*And since when has he had a tendency to wash his face?*

DON PEDRO

Yea, or to paint himself? for the which, I hear what they say of him.

*Yes, or to decorate himself? For I have heard they say he does.*

CLAUDIO

Nay, but his jesting spirit; which is now crept into a lute-string, and new-governed by stops.

*No, only his jesting spirit; which has now crept into a lute-string, and is newly controlled by holes.*

DON PEDRO

Indeed, that tells a heavy tale for him. Conclude, conclude he is in love.

*Indeed, the evidence is strong. Conclude, conclude he is in love.*

CLAUDIO

Nay, but I know who loves him.

*No, but I know who loves him.*

DON PEDRO

That would I know too: I warrant, one that knows him not.

*I know that too: I figure someone who does not know him.*

CLAUDIO

Yes, and his ill conditions; and in despite of all, dies for him.

*Yes, and his flaws; and despite all of it, dies for him.*

DON PEDRO

She shall be buried with her face upwards.

BENEDICK

Yet is this no charm for the tooth-ache. Old signior, walk aside with me: I have

studied eight or nine wise words to speak to you, which these hobby-horses must not hear.

*Yet this is no cure for a toothache. Old sir, walk aside with me: I have studied eight or nine wise words to speak to you, which these jokesters must not hear.*

[Exeunt BENEDICK and LEONATO.]

DON PEDRO

For my life, to break with him about Beatrice.

*By my life, he intends to ask for Beatrice's hand.*

CLAUDIO

'Tis even so. Hero and Margaret have by this played their parts with Beatrice, and then the two bears will not bite one another when they meet.

*It is so. Hero and Margaret have by this time played their parts with Beatrice, and then the two bears will not bite one another when they meet.*

[Enter DON JOHN.]

DON JOHN

My lord and brother, God save you!

DON PEDRO

Good den, brother.

*Hello, brother.*

DON JOHN

If your leisure served, I would speak with you.

*If you have the time, I would like to speak with you.*

DON PEDRO

In private?

DON JOHN

If it please you; yet Count Claudio may hear, for what I would speak of concerns him.

*If it pleases you; yet Count Claudio may hear, for what I wish to speak of involves him.*

DON PEDRO

What's the matter?

DON JOHN

[To CLAUDIO.] Means your lordship to be married to-morrow?

*Does your lordship mean to be married tomorrow?*

DON PEDRO

You know he does.

DON JOHN

I know not that, when he knows what I know.

*I don't know about that, when he knows what I know.*

CLAUDIO

If there be any impediment, I pray you discover it.

*If there is any obstacle, please reveal it.*

DON JOHN

You may think I love you not: let that appear hereafter, and aim better at me by that I now will manifest. For my brother, I think he holds you well, and in dearness of heart hath help to effect your ensuing marriage; surely suit ill-spent and labour ill bestowed!

*You may think I dislike you: let that prove wrong from now on, and think better of me by what I will share with you now. For my brother, I think he holds you in high esteem, and in his fondness has helped to bring about your ensuing marriage; surely a waste of time and terrible gift!*

DON PEDRO

Why, what's the matter?

DON JOHN

I came hither to tell you; and circumstances shortened,--for she has been too long a talking of,--the lady is disloyal.

*I came here to tell you; and to put it briefly, -- for we have discussed her for too long already, -- the lady is disloyal.*

CLAUDIO. Who, Hero?

DON JOHN

Even she: Leonato's Hero, your Hero, every man's Hero.

CLAUDIO

Disloyal?

DON JOHN

The word's too good to paint out her wickedness; I could say, she were worse: think you of a worse title, and I will fit her to it. Wonder not till further warrant: go but with me to-night, you shall see her chamber-window entered, even the night before her wedding-day: if you love her then, to-morrow wed her; but it would better fit your honour to change your mind.

*The word's too good to describe her wickedness; I could say she was worse: you think of a worse title, and I will fit her to it. Do not wonder until there is further reason: just go with me tonight, you shall see her chamber-window entered, even the night before her wedding day: if you love her then, marry her tomorrow; but it would better fit your honor to change your mind.*

CLAUDIO

May this be so?

*Could this be true?*

DON PEDRO

I will not think it.

DON JOHN

If you dare not trust that you see, confess not that you know. If you will follow me, I will show you enough; and when you have seen more and heard more, proceed accordingly.

*If you do not dare trust what you see, do not confess that you know. If you will follow me, I will show you enough; and when you have seen more and heard more, proceed accordingly.*

CLAUDIO

If I see anything to-night why I should not marry her to-morrow, in the congregation, where I should wed, there will I shame her.

*If I see anything tonight that shows why I should not marry her tomorrow, in the congregation, where I should marry, I will shame her there.*

DON PEDRO

And, as I wooed for thee to obtain her, I will join with thee to disgrace her.

*And as I helped you get her, I will join with you to disgrace her.*

DON JOHN

I will disparage her no farther till you are my witnesses: bear it coldly but till midnight, and let the issue show itself.

*I will criticize her no further until you are my witnesses: bear it patiently only till midnight, and let the issue prove itself.*

DON PEDRO

O day untowardly turned!

*Oh day turned unlucky!*

CLAUDIO

O mischief strangely thwarting!

*Oh mischief strangely ruining!*

DON JOHN

O plague right well prevented! So will you say when you have seen the sequel.

*Oh terrible fate right well prevented! That is what you will say when you have seen the second part.*

[Exeunt.]

## Scene III

*A Street.*

[Enter DOGBERRY and VERGES, with the Watch.]

DOGBERRY

Are you good men and true?

*Are you good and loyal men?*

VERGES

Yea, or else it were pity but they should suffer salvation, body and soul.

*Yes, or else it would be a pity that they would suffer salvation [he means damnation], body and soul. .*

DOGBERRY

Nay, that were a punishment too good for them, if they should have any allegiance in them, being chosen for the prince's watch.

*No, that would be a punishment too good for them, if they have any allegiance in them, being chosen as the prince's guards.*

VERGES

Well, give them their charge, neighbour Dogberry.

*Well, assign them their tasks, neighbor Dogberry.*

DOGBERRY

First, who think you the most desartless man to be constable?

*First, who do you think is the best man to be the constable?*

FIRST WATCH

Hugh Oatcake, sir, or George Seacoal; for they can write and read.

DOGBERRY

Come hither, neighbour Seacoal. God hath blessed you with a good name: to be a well-favoured man is the gift of fortune; but to write and read comes by nature.

*Come here, neighbor Seacoal. God has blessed you with a good reputation: to be a well-liked man is the gift of fortune; but to write and read comes by nature.*

SECOND WATCH

Both which, Master Constable,--

## DOGBERRY

You have: I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man for the constable of the watch; therefore bear you the lanthorn. This is your charge: you shall comprehend all vagrom men; you are to bid any man stand, in the prince's name.

*You have: I knew it would be your answer. Well, for your being liked, sir, why, give God thanks, and do not boast about it; and as for your writing and reading, let that appear when there is no need of such vanity. You are thought here to be the most senseless and fit man to be the constable of the guards; therefore, carry the lantern. This is your charge: you shall notice all vagrant men; you are to tell any man to stand, in the prince's name.*

## SECOND WATCH

How, if a' will not stand?

*How, if he will not stand?*

## DOGBERRY

Why, then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.

*Why, then, take no note of him, but let him go; and soon after that call the rest of the guards together, and thank God you have gotten rid of a scoundrel.*

## VERGES

If he will not stand when he is bidden, he is none of the prince's subjects.

*If he will not stand when he is told to, he is not one of the prince's subjects.*

## DOGBERRY

True, and they are to meddle with none but the prince's subjects. You shall also make no noise in the streets: for, for the watch to babble and to talk is most tolerable and not to be endured.

## SECOND WATCH

We will rather sleep than talk: we know what belongs to a watch.

## DOGBERRY

Why, you speak like an ancient and most quiet watchman, for I cannot see how

sleeping should offend; only have a care that your bills be not stolen. Well, you are to call at all the alehouses, and bid those that are drunk get them to bed.

*Why, you speak like an old-fashioned and most quiet watchman, for I cannot see how sleeping should offend; only be careful that no one steals your money. Well, you are to call at all the alehouses, and tell those that are drunk to get to bed.*

SECOND WATCH

How if they will not?

DOGBERRY

Why then, let them alone till they are sober: if they make you not then the better answer, you may say they are not the men you took them for.

*Why then, leave them alone until they are sober: if they do not then give a better answer, you may say they are not the men you took them for.*

SECOND WATCH

Well, sir.

*Good, sir.*

DOGBERRY

If you meet a thief, you may suspect him, by virtue of your office, to be no true man; and, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

*If you meet a thief, you may suspect him, based on your position, to be no loyal man; and, for such men, the less you deal with them, why, the more of your honesty is left.*

SECOND WATCH

If we know him to be a thief, shall we not lay hands on him?

*If we know him to be a thief, shouldn't we capture him?*

DOGBERRY

Truly, by your office, you may; but I think they that touch pitch will be defiled. The most peaceable way for you, if you do take a thief, is to let him show himself what he is and steal out of your company.

*Truly, by your position, you man; but I think they that touch tar will be made unclean. The most peaceful way for you, if you do take a thief, is to let him show himself as what he is and steal away from your company.*

VERGES



You have been always called a merciful man, partner.

DOGBERRY

Truly, I would not hang a dog by my will, much more a man who hath any honesty in him.

*Truly, I would not hang a dog by my own decision, and much more a man who has any honesty in him.*

VERGES

If you hear a child cry in the night, you must call to the nurse and bid her still it.

*If you hear a child cry in the night, you must call to the nanny and tell her to quiet it.*

SECOND WATCH

How if the nurse be asleep and will not hear us?

DOGBERRY

Why then, depart in peace, and let the child wake her with crying; for the ewe that will not hear her lamb when it baes, will never answer a calf when he bleats.

*Why then, go in peace, and let the child wake her with crying; for the female sheep that will not hear her lamb with it bleats will never answer a calf when he moos.*

VERGES

'Tis very true.

*It is very true.*

DOGBERRY

This is the end of the charge. You constable, are to present the prince's own person: if you meet the prince in the night, you may stay him.

*That is the last of your duties. You, constable, are to present the prince's own person: if you meet the prince in the night, you may stop him.*

VERGES

Nay, by'r lady, that I think, a' cannot.

*No, by your leave, I think he cannot.*

DOGBERRY

Five shillings to one on't, with any man that knows the statutes, he may stay him: marry, not without the prince be willing; for, indeed, the watch ought to offend no man, and it is an offence to stay a man against his will.

*Five shillings to one on it, with any man that knows the rules, he may stop him: but not without the prince's willingness; for, indeed, the watch should not offend anyone, and it is an offence to stop a man against his will.*

VERGES

By'r lady, I think it be so.

*By your leave, I think it is so.*

DOGBERRY

Ha, ah, ha! Well, masters, good night: an there be any matter of weight chances, call up me: keep your fellows' counsels and your own, and good night. Come, neighbour.

*Ha, ah, ha! Well, gentlemen, good night: and if anything important happens, call me up: keep your fellows' advice and your own, and good night. Come, neighbor.*

SECOND WATCH

Well, masters, we hear our charge: let us go sit here upon the church-bench till two, and then all to bed.

*Well, gentlemen, we hear our commands: let us go sit here upon the church bench until two, and then we will all go to bed.*

DOGBERRY

One word more, honest neighbours. I pray you, watch about Signior Leonato's door; for the wedding being there to-morrow, there is a great coil to-night. Adieu; be vigilant, I beseech you.

*One more word, honest neighbors. Please, watch around Sir Leonato's door; since the wedding will be there tomorrow, it is very important tonight. Adieu, be [he mispronounces "vigilant"], I beg you.*

[Exeunt DOGBERRY and VERGES.]

[Enter BORACHIO and CONRADE.]

BORACHIO

What, Conrade!

WATCH

[Aside.] Peace! stir not.

*[Aside.] Peace! Do not move.*

BORACHIO

Conrade, I say!

CONRADE

Here, man. I am at thy elbow.

*Here, man. I am at your elbow.*

BORACHIO

Mass, and my elbow itched; I thought there would a scab follow.

*My, and my elbow itched; I thought I was getting a scab.*

CONRADE

I will owe thee an answer for that; and now forward with thy tale.

*I will answer you for that; and now go on with your story.*

BORACHIO

Stand thee close then under this penthouse, for it drizzles rain, and I will, like a true drunkard, utter all to thee.

*You stand close then under this penthouse, for it is drizzling rain, and I will, like a true drunk man, tell you everyting.*

WATCH

[Aside.] Some treason, masters; yet stand close.

*[Aside.] Some betrayal, gentlemen; you should still stand close by.*

BORACHIO

Therefore know, I have earned of Don John a thousand ducats.

*Therefore, know that I have earned from Don John a thousand ducats.*

CONRADE

Is it possible that any villany should be so dear?

*Is it possible that any villainy should be so expensive?*

BORACHIO

Thou shouldst rather ask if it were possible any villany should be so rich; for when rich villains have need of poor ones, poor ones may make what price they will.

*You should instead ask if it was possible for any villainy to be so rich; for when rich villains need poor ones, poor ones may demand whatever price they wish.*

CONRADE

I wonder at it.

*I still doubt it.*

BORACHIO

That shows thou art unconfirmed. Thou knowest that the fashion of a doublet, or a hat, or a cloak, is nothing to a man.

*That shows you are unenlightened. You know that the fashion of a doublet, or a hat, or a cloak, is nothing to a man.*

CONRADE

Yes, it is apparel.

*Yes, it is clothing.*

BORACHIO

I mean, the fashion.

CONRADE

Yes, the fashion is the fashion.

BORACHIO

Tush! I may as well say the fool's the fool. But seest thou not what a deformed thief this fashion is?

*Pshaw! I might as well say the fool's the fool. But don't you see what a deformed thief this fashion is?*

WATCH

[Aside.] I know that Deformed; a' has been a vile thief this seven years; a' goes up and down like a gentleman: I remember his name.

*[Aside.] I know that Deformed; he has been a terrible thief these seven years; he goes up and down like a nobleman: I remember his name.*

BORACHIO

Didst thou not hear somebody?

*Did you not hear somebody?*

CONRADE

No: 'twas the vane on the house.

*No: it was the weathervane on the house.*

BORACHIO

Seest thou not, I say, what a deformed thief this fashion is? how giddily he turns about all the hot bloods between fourteen and five-and-thirty? sometime fashioning them like Pharaoh's soldiers in the reechy painting; sometime like god Bel's priests in the old church-window; sometime like the shaven Hercules in the smirched worm-eaten tapestry, where his codpiece seems as massy as his club?

*Do you not see, I say, what a deformed thief this fashion is? How giddily he spins around all the hot-blooded young men between fourteen and thirty-five? Sometimes shaping them like Pharaoh's soldiers in a painting; sometimes like the god Bel's priests in the old church window; sometimes like the shaved Hercules in the stained worm-eaten tapestry, where his codpiece seems as massive as his club?*

CONRADE

All this I see, and I see that the fashion wears out more apparel than the man. But art not thou thyself giddy with the fashion too, that thou hast shifted out of thy tale into telling me of the fashion?

*I see all this, and I see that fashion wears out more clothing than the man. But are you not yourself giddy with the fashion too, that you have gotten sidetracked out of your story into telling me about fashion?*

BORACHIO

Not so neither; but know, that I have to-night wooed Margaret, the Lady Hero's gentlewoman, by the name of Hero: she leans me out at her mistress' chamber-window, bids me a thousand times good night,--I tell this tale vilely:--I should first tell thee how the prince, Claudio, and my master, planted and placed and possessed by my master Don John, saw afar off in the orchard this amiable encounter.

*Oh, that's not true; but know that I have tonight wooed Margaret, the Lady Hero's personal attendant, by the name of Hero: she leans out at me at her mistress' bedroom window, tells me goodnight a thousand times, -- I am telling this tale badly -- I should first tell you how the prince, Claudio, and my master, planted and placed and possessed by my master Don John, saw far away in the orchard this friendly meeting.*

CONRADE

And thought they Margaret was Hero?

BORACHIO

Two of them did, the prince and Claudio; but the devil my master, knew she was

Margaret; and partly by his oaths, which first possessed them, partly by the dark night, which did deceive them, but chiefly by my villany, which did confirm any slander that Don John had made, away went Claudio enraged; swore he would meet her, as he was appointed, next morning at the temple, and there, before the whole congregation, shame her with what he saw o'er night, and send her home again without a husband.

*Two of them did, the prince and Claudio; but the devil, my master, knew she was Margaret; and partly by his promises, which first possessed them, partly by the dark night, which did deceive them, but most of ally by my villainy, which confirmed the false accusation that Don John had made, Claudio went away angry; swore he would meet her, as he was appointed, next morning at the church, and there, in front of the whole congregation, shame her with what he saw the previous night, and send her home again without a husband.*

#### FIRST WATCH

We charge you in the prince's name, stand!

*We command you in the prince's name: stop!*

#### SECOND WATCH

Call up the right Master Constable. We have here recovered the most dangerous piece of lechery that ever was known in the commonwealth.

*Call up the good Master Constable. We have here discovered the most dangerous piece of wickedness that was ever known in the commonwealth.*

#### FIRST WATCH

And one Deformed is one of them: I know him, a' wears a lock.

*And one Deformed is one of them: I know him, he wears a lock.*

#### CONRADE

Masters, masters!

*Gentlemen, gentlemen!*

#### SECOND WATCH

You'll be made bring Deformed forth, I warrant you.

*You'll be required to bring Deformed forward, I predict.*

#### CONRADE

Masters,--

*Gentlemen, --*

FIRST WATCH

Never speak: we charge you let us obey you to go with us.

*Quiet: we command you to go with us.*

BORACHIO

We are like to prove a goodly commodity, being taken up of these men's bills.

*We are likely to turn out to be a valuable resource, being taken up with these men's bills.*

CONRADE

A commodity in question, I warrant you. Come, we'll obey you.

*A resource in question, I predict. Come, we'll obey you.*

[Exeunt.]

## Scene IV

*A Room in LEONATO'S House.*

[Enter HERO, MARGARET, and URSULA.]

HERO

Good Ursula, wake my cousin Beatrice, and desire her to rise.

*Good Ursula; wake my cousin Beatrice, and ask her to get up.*

URSULA

I will, lady.

HERO

And bid her come hither.

*And tell her to come here.*

URSULA

Well.

*Okay.*

[Exit.]

MARGARET

Troth, I think your other rabato were better.

*Truthfully, I think your other rabato would be better.*

HERO

No, pray thee, good Meg, I'll wear this.

*No, please, good Meg, I'll wear this.*

MARGARET

By my troth's not so good; and I warrant your cousin will say so.

*By the truth it's not as good; and I predict your cousin will say so.*

HERO

My cousin 's a fool, and thou art another: I'll wear none but this.

*My cousin's a fool, and you are another: I'll wear none other than this.*

MARGARET



I like the new tire within excellently, if the hair were a thought browner; and your gown 's a most rare fashion, i' faith. I saw the Duchess of Milan's gown that they praise so.

*I like the new clothes inside excellently, if the hair was a shade browner; and your gown is the latest fashion, by my faith. I saw the Duchess of Milan's gown that they praise in that way.*

HERO

O! that exceeds, they say.

*Oh! That's excessive, they say.*

MARGARET

By my troth 's but a night-gown in respect of yours: cloth o' gold, and cuts, and laced with silver, set with pearls, down sleeves, side sleeves, and skirts round, underborne with a blush tinsel; but for a fine, quaint, graceful, and excellent fashion, yours is worth ten on't.

*By the truth, it's only a nightgown when compared to yours: gold cloth, and cuts, and laced with silver, set with pearls, down sleeves, side sleeves, and round skirts, trimmed underneath with pink tinsel; but for a fine, quaint, graceful, and excellent fashion, yours is worth ten of it.*

HERO

God give me joy to wear it! for my heart is exceeding heavy.

*God give me joy to wear it! For my heart is exceedingly heavy.*

MARGARET

'Twill be heavier soon by the weight of a man.

*It will soon be heavier by the weight of a man.*

HERO

Fie upon thee! art not ashamed?

*Darn you! Are you not ashamed?*

MARGARET

Of what, lady? of speaking honourably? is not marriage honourable in a beggar? Is not your lord honourable without marriage? I think you would have me say, 'saving your reverence, a husband:' an bad thinking do not wrest true speaking, I'll offend nobody. Is there any harm in 'the heavier for a husband'? None, I think, an it be the right

husband and the right wife; otherwise 'tis light, and not heavy: ask my Lady Beatrice else; here she comes.

*Of what, lady? Of speaking honorably? Is not marriage honorable in a beggar? Is not your fiancé honorable without marriage? I think you want me to say, 'saving your reverence, a husband:' since bad thinking does not stop true speaking, I'll offend nobody. Is there any harm in 'the heavier for a husband'? None, I think, unless it be the right husband and the right wife; otherwise it is light, and not heavy: ask my Lady Beatrice as well; here she comes.*

[Enter BEATRICE.]

HERO

Good morrow, coz.

*Good morning, cousin.*

BEATRICE

Good morrow, sweet Hero.

*Good morning, sweet Hero.*

HERO

Why, how now? do you speak in the sick tune?

*Why, what's going on? Do you speak in a sickly way?*

BEATRICE

I am out of all other tune, methinks.

*I am all out of all other tune, I think.*

MARGARET

Clap's into 'Light o' love'; that goes without a burden: do you sing it, and I'll dance it.

*Clap us into 'Light of Love'; that doesn't have a chorus: you sing it, and I'll dance it.*

BEATRICE

Ye, light o' love with your heels! then, if your husband have stables enough, you'll see he shall lack no barnes.

*You, light of love with your heels! Then, if your husband has enough stables, you'll see he'll have no lack of foals.*

MARGARET

O illegitimate construction! I scorn that with my heels.

*Oh false accusation! I scorn that with my heels.*

BEATRICE

'Tis almost five o'clock, cousin; 'tis time you were ready. By my troth, I am exceeding ill. Heigh-ho!

*It is almost five o'clock, cousin; it is time you were ready. By the truth, I am exceedingly ill. Heigh-ho!*

MARGARET

For a hawk, a horse, or a husband?

BEATRICE

For the letter that begins them all, H.

MARGARET

Well, an you be not turned Turk, there's no more sailing by the star.

*Well, if you are not turned into a Turk, there's no more sailing by that star.*

BEATRICE

What means the fool, trow?

*What does the fool mean?*

MARGARET

Nothing I; but God send every one their heart's desire!

*I mean nothing; but God should send everyone their heart's desire!*

HERO

These gloves the Count sent me; they are an excellent perfume.

*These gloves the Count sent me smell lovely.*

BEATRICE

I am stuffed, cousin, I cannot smell.

*I have a stuffy nose, cousin, I cannot smell.*

MARGARET

A maid, and stuffed! there's goodly catching of cold.

*A maid, and stuffed! That's a good way to catch a cold.*

BEATRICE

O, God help me! God help me! how long have you professed apprehension?

*Oh God help me! God help me! How long have you suspected this?*

MARGARET

Ever since you left it. Doth not my wit become me rarely!

*Ever since you stopped. Aren't I unusually witty today?*

BEATRICE

It is not seen enough, you should wear it in your cap. By my troth, I am sick.

*It's such a rare thing, you should wear it in your cap. By the truth, I am sick.*

MARGARET

Get you some of this distilled Carduus Benedictus, and lay it to your heart: it is the only thing for a qualm.

*Get you some of this distilled Carduus Benedictus, and place it over your heart: it is the only thing for sickness.*

HERO

There thou prick'st her with a thistle.

*There you prickle her with a thistle.*

BEATRICE

Benedictus! why benedictus? you have some moral in this Benedictus.

MARGARET

Moral! no, by my troth, I have no moral meaning; I meant, plain holy-thistle. You may think, perchance, that I think you are in love: nay, by'r lady, I am not such a fool to think what I list; nor I list not to think what I can; nor, indeed, I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love. Yet Benedick was such another, and now is he become a man: he swore he would never marry; and yet now, in despite of his heart, he eats his meat without grudging; and how you may be converted, I know not; but methinks you look with your eyes as other women do.

*Moral! No, by the truth, I mean no moral; I meant, plain holy-thistle. You may think, perhaps, that I think you are in love: no, by your leave, I am not such a fool to think what I suppose; nor do I suppose not to think what I can; nor, indeed, I cannot think, if I would think my heart out of thinking, that you are in love, or that you will be in love, or that you can be in love. Yet Benedick was once like that as well, and now he has become a man:*

*he swore he would never marry; and yet now, despite his heart, he eats his food without grudging: and how you may be converted I do not know; but I think you look with your eyes as other women do.*

BEATRICE

What pace is this that thy tongue keeps?

*What are you talking about?*

MARGARET

Not a false gallop.

*Nothing untruthful, anyway.*

[Re-enter URSULA.]

URSULA

Madam, withdraw: the prince, the count, Signior Benedick, Don John, and all the gallants of the town, are come to fetch you to church.

*Madam, withdraw: the prince, the count, Sir Benedick, Don John, and all the young noblemen of the town have come to fetch you to church.*

HERO

Help to dress me, good coz, good Meg, good Ursula.

*Help to dress me, good cousin, good Meg, good Ursula.*

[Exeunt.]

## Scene V

### *Another Room in LEONATO'S House*

[Enter LEONATO and DOGBERRY and VERGES.]

LEONATO

What would you with me, honest neighbour?

*What do you want from me, honest neighbor?*

DOGBERRY

Marry, sir, I would have some confidence with you, that decerns you nearly.

*Indeed sir, I would confide in you, that [he means 'concerns'] you closely.*

LEONATO

Brief, I pray you; for you see it is a busy time with me.

*Be brief, please; for you see it is a busy time for me.*

DOGBERRY

Marry, this it is, sir.

*Indeed, that it is, sir.*

VERGES

Yes, in truth it is, sir.

LEONATO

What is it, my good friends?

DOGBERRY

Goodman Verges, sir, speaks a little off the matter: an old man, sir, and his wits are not so blunt as, God help, I would desire they were; but, in faith, honest as the skin between his brows.

*Goodman Verges, sir, speaks on a bit of a tangent: an old man, sir, and his wits are not so [he means 'sharp'] as, God help, I would desire they were; but, in faith, honest as the skin between his eyebrows.*

VERGES

Yes, I thank God, I am as honest as any man living, that is an old man and no honester than I.

DOGBERRY

Comparisons are odorous: palabras, neighbour Verges.

*Comparisons are [he means to say 'odious', that is, distasteful, he accidentally said they were stinky]: palabras, neighbor Verges.*

LEONATO

Neighbours, you are tedious.

*Neighbors, you are wasting my time.*

DOGBERRY

It pleases your worship to say so, but we are the poor duke's officers; but truly, for mine own part, if I were as tedious as a king, I could find in my heart to bestow it all of your worship.

*It pleases your worship to say so, but we are the poor duke's officers; truly, though, for my own part, if I were as tedious [he has misunderstood and thought this was a compliment] as a king, I could find it in my heart to give it all to your worship.*

LEONATO

All thy tediousness on me! ha?

*All your time-wasting boredom on me, ha?*

DOGBERRY

Yea, an 't were a thousand pound more than 'tis; for I hear as good exclamation on your worship, as of any man in the city, and though I be but a poor man, I am glad to hear it.

*Yes, even if it were a thousand pounds more than it is, for I hear as good exclamation on your worship, as of any man in the city, and though I am only a poor man, I am glad to hear it.*

VERGES

And so am I.

LEONATO

I would fain know what you have to say.

*I would like to know what you have to say.*

VERGES

Marry, sir, our watch to-night, excepting your worship's presence, ha' ta'en a couple of as arrant knaves as any in Messina.

*Indeed, sir, our watch tonight, excepting your worship's presence, has caught a pair of scoundrels at large, villainous as any in Messina.*

DOGBERRY

A good old man, sir; he will be talking; as they say, 'when the age is in, the wit is out.' God help us! it is a world to see! Well said, i' faith, neighbour Verges: well, God's a good man; an two men ride of a horse, one must ride behind. An honest soul, i' faith, sir; by my troth he is, as ever broke bread; but God is to be worshipped: all men are not alike; alas! good neighbour.

*A good old man, sir; he will be talking; as they say, 'when the age is in, the wit is out.' God help us! It is a world to see! Well said, by my faith, neighbor Verges: well, God's a good man; and when two men ride on a horse, one must ride behind. An honest soul, by my faith sir; by my truth he is, as ever broke bread; but God is to be worshipped: all men are different; alas, good neighbor!*

LEONATO

Indeed, neighbour, he comes too short of you.

*Indeed, neighbor, he is far behind you.*

DOGBERRY

Gifts that God gives.

LEONATO

I must leave you.

DOGBERRY

One word, sir: our watch, sir, hath indeed comprehended two aspicious persons, and we would have them this morning examined before your worship.

*One word, sir: our watch, sir, has indeed [he means to say they 'apprehended' two 'suspicious' persons, what he has actually said is that they understood two lucky persons], and we would like to examine them this morning in front of your worship.*

LEONATO

Take their examination yourself, and bring it me: I am now in great haste, as may appear unto you.

*Take their examination yourself, and bring it to me: I am not in a huge hurry, as you may notice.*

DOGBERRY



It shall be suffigance.

*It shall be [he means to say 'sufficient'].*

LEONATO

Drink some wine ere you go: fare you well.

*Drink some wine before you go: farewell.*

[Enter a Messenger.]

MESSENGER

My lord, they stay for you to give your daughter to her husband.

*My lord, they wait for you to give your daughter to her husband.*

LEONATO

I'll wait upon them: I am ready.

*I'll go assist them: I am ready.*

[Exeunt LEONATO and Messenger.]

DOGBERRY

Go, good partner, go, get you to Francis Seacoal; bid him bring his pen and inkhorn to the gaol: we are now to examination these men.

*Go, good partner, go, get yourself to Francis Seacoal; tell him to bring his pen and inkhorn to the jail: we are now to examine these men.*

VERGES

And we must do it wisely.

DOGBERRY

We will spare for no wit, I warrant you; here's that shall drive some of them to a non-come: only get the learned writer to set down our excommunication, and meet me at the gaol.

*We will spare nothing, I promise; here's what shall drive some of them to a [he means 'outcome']: only get the learned writer to set down our [he means 'communication'; 'excommunication' means kicking someone out of a religion], and meet me at the jail.*

[Exeunt.]

## Act IV

# Scene I

## *The Inside of a Church.*

[Enter DON PEDRO, DON JOHN, LEONATO, FRIAR FRANCIS, CLAUDIO, BENEDICK, HERO, BEATRICE, &c.]

LEONATO

Come, Friar Francis, be brief: only to the plain form of marriage, and you shall recount their particular duties afterwards.

*Come, Friar Francis, be brief: only give the basic version of the marriage vow, and you can discuss their particular duties afterwards.*

FRIAR

You come hither, my lord, to marry this lady?

*You come here, my lord, to marry this lady?*

CLAUDIO

No.

LEONATO

To be married to her, friar; you come to marry her.

FRIAR

Lady, you come hither to be married to this count?

*Lady, you come here to be married to this count?*

HERO

I do.

FRIAR

If either of you know any inward impediment, why you should not be conjoined, I charge you, on your souls, to utter it.

*If either of you knows any hidden obstacle, why you should not be wedded, I command you, by your souls, to say it.*

CLAUDIO

Know you any, Hero?

*Do you know any, Hero?*

HERO

None, my lord.

FRIAR

Know you any, count?

*Do you know any, count?*

LEONATO

I dare make his answer; none.

*I dare answer for him; none.*

CLAUDIO

O! what men dare do! what men may do! what men daily do, not knowing what they do!

*Oh! What men dare do! What men may do! What men do daily, not knowing what they do!*

BENEDICK

How now! Interjections? Why then, some be of laughing, as ah! ha! he!

*What's going on? Interjections? Why then, some are of laughter, as in ah! Hah! He!*

CLAUDIO

Stand thee by, friar. Father, by your leave:

*Stand by, friar. Father, by your leave:*

Will you with free and unconstrained soul

*Will you with your free and honest soul*

Give me this maid, your daughter?

*Give me this maiden, your daughter?*

LEONATO

As freely, son, as God did give her me.

CLAUDIO

And what have I to give you back whose worth

*And what do I have to give you back whose worth*

May counterpoise this rich and precious gift?

*May repay this rich and precious gift?*

DON PEDRO

Nothing, unless you render her again.

*Nothing, unless you give her back.*

CLAUDIO

Sweet prince, you learn me noble thankfulness.

*Sweet prince, you teach me noble tankfulness.*

There, Leonato, take her back again:

Give not this rotten orange to your friend;

*Do not give this rotten orange to your friend;*

She's but the sign and semblance of her honour.

*She only looks like she is honorable.*

Behold! how like a maid she blushes here.

*Look! See how she blushes like a virgin here.*

O! what authority and show of truth

*Oh, with what authority and show of truth*

Can cunning sin cover itself withal.

*Can cunning sin hide itself!*

Comes not that blood as modest evidence

*Does that blood not come as humble evidence*

To witness simple virtue? Would you not swear,

*To prove simple virtue? Would you not swear,*

All you that see her, that she were a maid,

*All you that see her, that she were a virgin,*

By these exterior shows? But she is none:

*By these outward signs? But she is not one:*

She knows the heat of a luxurious bed;

Her blush is guiltiness, not modesty.

LEONATO

What do you mean, my lord?

CLAUDIO

Not to be married,

Not to knit my soul to an approved wanton.

*Not to join my soul to a loose woman.*

LEONATO

Dear my lord, if you, in your own proof,

*My dear lord, if you, of your own will,*

Have vanquish'd the resistance of her youth,

*Have overcome the resistance of her youth,*

And made defeat of her virginity,--

*And took her virginity, --*

CLAUDIO

I know what you would say: if I have known her,

*I know what you would say: if I had slept with her,*

You'll say she did embrace me as a husband,

*You'll say she did accept me as a husband,*

And so extenuate theforehand sin:

*And in that way excuse the sin:*

No, Leonato, I never tempted her with word too large;

*No, Leonato, I never tempted her with cunning words,*

But, as a brother to his sister, show'd

*But, as a brother to his sister, showed*

Bashful sincerity and comely love.

*Bashful sincerity and appropriate love.*

HERO

And seem'd I ever otherwise to you?

*And did I ever seem otherwise to you?*

CLAUDIO

Out on thee! Seeming! I will write against it:

*Out with you! Seeming! I will argue against it:*

You seem to me as Dian in her orb,

*You seem to me as Diana in her moon,*

As chaste as is the bud ere it be blown;

*As chaste as the flower bud before it blooms;*

But you are more intemperate in your blood

*But you are more hot-blooded*

Than Venus, or those pamper'd animals

*Than Venus, or those pampered animals*

That rage in savage sensuality.

*That rage with savage lust.*

HERO

Is my lord well, that he doth speak so wide?

*Are you talking like this out of sickness?*

LEONATO

Sweet prince, why speak not you?

*Sweet prince, why do you not speak?*

DON PEDRO

What should I speak?

*What should I say?*

I stand dishonour'd, that have gone about

*I stand dishonored, that have gone around*

To link my dear friend to a common stale.

*To match my dear friend to a common slut.*

LEONATO

Are these things spoken, or do I but dream?

*Is this really happening, or am I dreaming?*

DON JOHN

Sir, they are spoken, and these things are true.

BENEDICK

This looks not like a nuptial.

*This does not look like a wedding.*

HERO

True! O God!

CLAUDIO

Leonato, stand I here? Is this the prince? Is this the prince's brother? Is this face Hero's? Are our eyes our own?

*Leonato, do I stand here? Is this the prince? Is this the prince's brother? Is this face Hero's? Are our eyes our own?*

LEONATO

All this is so; but what of this, my lord?

CLAUDIO

Let me but move one question to your daughter,

*Let me just ask one question to your daughter,*

And by that fatherly and kindly power

That you have in her, bid her answer truly.

*That you have over her, tell her to answer truthfully.*

LEONATO

I charge thee do so, as thou art my child.

*I command you to do so, as you are my child.*

HERO

O, God defend me! how am I beset! What kind of catechizing call you this?

*Oh, God defend me! How I am being attacked! What kind of cross-examination do you call this?*

CLAUDIO



To make you answer truly to your name.

HERO

Is it not Hero?

Who can blot that name

*Who can stain that name*

With any just reproach?

*With any justified criticism?*

CLAUDIO

Marry, that can Hero: Hero itself can blot out Hero's virtue.

*By Mary, Hero can: Hero herself can destroy Hero's virtue.*

That man was he talk'd with you yesternight

*Who was that man who talked with you last night*

Out at your window, betwixt twelve and one?

*Out at your window, between twelve and one?*

Now, if you are a maid, answer to this.

*Now, if you are a maiden, answer this.*

HERO

I talk'd with no man at that hour, my lord.

*I talked with no man at that hour, my lord.*

DON PEDRO

Why, then are you no maiden.

Leonato, I am sorry you must hear: upon my honour,

Myself, my brother, and this grieved count,

Did see her, hear her, at that hour last night,

Talk with a ruffian at her chamber-window;

*Talk with a disreputable man at her bedroom window;*

Who hath indeed, most like a liberal villain,

*Who has indeed, most like an enthusiastic villain,*

Confess'd the vile encounters they have had  
*Confessed the disgusting encounters they have had*  
A thousand times in secret.

DON JOHN

Fie, fie! they are not to be nam'd, my lord,  
*Damn, damn! There are not to be named, my lord,*  
Not to be spoke of;  
*Not to be spoken of;*  
There is not chastity enough in language  
*There is not enough chastity in language*  
Without offence to utter them.  
*To say them without offence.*  
Thus, pretty lady, I am sorry for thy much misgovernment.  
*In this way, pretty lady, I am sorry for your terrible behavior.*

CLAUDIO

O Hero! what a Hero hadst thou been,  
*Oh Hero! What a Hero you would have been,*  
If half thy outward graces had been plac'd  
*If half your outward qualities had been placed*  
About thy thoughts and counsels of thy heart!  
*Around the thoughts and advice of your heart!*  
But fare thee well, most foul, most fair! farewell,  
*But fare you well, both foul and fair! Farewell,*  
Thou pure impiety, and impious purity!  
*You pure impiety and impious purity!*  
For thee I'll lock up all the gates of love,  
*For you I'll lock up all the gates of love,*  
And on my eyelids shall conjecture hang,

*And on my eyelids shall hang conjecture,  
To turn all beauty into thoughts of harm,  
And never shall it more be gracious.  
And it will never be gracious again.*

LEONATO

Hath no man's dagger here a point for me?  
*Does no one have a dagger I can stab myself with?*

[HERO swoons.]

*[HERO faints.]*

BEATRICE

Why, how now, cousin! wherefore sink you down?  
*Why, what's going on, cousin! Why do you fall?*

DON JOHN

Come, let us go.  
These things, come thus to light,  
*These things, coming to the surface in this way,*  
Smother her spirits up.  
*Have killed her.*

[Exeunt DON PEDRO, DON JOHN and CLAUDIO.]

BENEDICK

How doth the lady?  
*How is the lady?*

BEATRICE

Dead, I think! help, uncle! Hero! why, Hero! Uncle! Signior Benedick! Friar!

LEONATO

O Fate! take not away thy heavy hand:  
*Oh Fate! Do not take away your heavy hand:*  
Death is the fairest cover for her shame

*Death is the most beautiful cover for her shame*

That may be wish'd for.

*That may be wished for.*

BEATRICE

How now, cousin Hero?

*How are you, cousin Hero?*

FRIAR

Have comfort, lady.

LEONATO

Dost thou look up?

*Are you looking up?*

FRIAR

Yea; wherefore should she not?

*Yes, why should she not?*

LEONATO

Wherefore!

*Why?!*

Why, doth not every earthly thing

*Why, doesn't every earthly thing*

Cry shame upon her?

Could she here deny

The story that is printed in her blood?

Do not live, Hero; do not ope thine eyes;

*Do not live, Hero; do not open your eyes;*

For, did I think thou wouldst not quickly die,

*For, if I thought you would not quickly die,*

Thought I thy spirits were stronger than thy shames,

*If I thought your spirits were stronger than your shames,*

Myself would, on the rearward of reproaches,  
*I myself would, after the scolding had been finished,*  
Strike at thy life. Griev'd I, I had but one?  
*Kill you myself. I grieved for having only one?*  
Chid I for that at frugal nature's frame?  
*Complained about nature's stinginess?*  
O! one too much by thee. Why had I one?  
*Oh! You were one too much! Why did I have one?*  
Why ever wast thou lovely in mine eyes?  
*Why were you ever lovely in my eyes?*  
Why had I not with charitable hand  
Took up a beggar's issue at my gates,  
*Took up a beggar's child at my gates,*  
Who smirched thus, and mir'd with infamy,  
*Who after committing such sin,*  
I might have said, 'No part of it is mine;  
This shame derives itself from unknown loins?'  
*This shame comes from an unknown father?'*  
But mine, and mine I lov'd, and mine I prais'd,  
*But mine, and mine I loved, and mine I praised,*  
And mine that I was proud on, mine so much  
*And mine that I was proud of, mine so much*  
That I myself was to myself not mine,  
Valuing of her; why, she—O! she is fallen  
Into a pit of ink, that the wide sea  
Hath drops too few to wash her clean again,  
*Has too few drops to wash her clean again,*  
And salt too little which may season give

*And too little salt that may give seasoning*

To her foul-tainted flesh.

*To her disgustingly dirty flesh.*

BENEDICK

Sir, sir, be patient. For my part, I am so attir'd in wonder, I know not what to say.

*Sir, sir, be patient. For my part, I am so mystified, I do not know what to say.*

BEATRICE

O! on my soul, my cousin is belied!

*Oh! On my soul, they have lied about my cousin!*

BENEDICK

Lady, were you her bedfellow last night?

*Lady, did you share a bedroom with her last night?*

BEATRICE

No, truly, not; although, until last night I have this twelvemonth been her bedfellow.

*No, truly, not; although, until last night I have been her roommate for twelve months.*

LEONATO

Confirm'd, confirm'd!

*Confirmed, confirmed!*

O! that is stronger made,

*Oh! That is made stronger,*

Which was before barr'd up with ribs of iron.

*Which was already barred up with bands of iron.*

Would the two princes lie? and Claudio lie,

Who lov'd her so, that, speaking of her foulness,

*Who loved her so much, that, speaking of her sin,*

Wash'd it with tears? Hence from her! let her die.

*Started to cry? Go away from her! Let her die.*

FRIAR

Hear me a little;  
For I have only been silent so long,  
*For I have only been silent for so long,*  
And given way unto this course of fortune,  
*And allowed all these things to happen,*  
By noting of the lady: I have mark'd  
*By noticing the lady: I have seen*  
A thousand blushing apparitions  
*A thousand blushing spirits*  
To start into her face; a thousand innocent shames  
*To emerge from her face; a thousand innocent shames*  
In angel whiteness bear away those blushes;  
*In angel whiteness carry away those blushes;*  
And in her eye there hath appear'd a fire,  
*And in her eye there has appeared a fire,*  
To burn the errors that these princes hold  
Against her maiden truth. Call me a fool;  
*Against her true virginity. Call me a fool;*  
Trust not my reading nor my observations,  
*Do not trust my reading or my observations,*  
Which with experimental seal doth warrant  
*Which with experimental seal does predict*  
The tenure of my book; trust not my age,  
*The time of my career; do not trust my age,*  
My reverence, calling, nor divinity,  
*My reverence, calling or divinity,*  
If this sweet lady lie not guiltless here  
*If this sweet lady does not lie guiltless here*

Under some biting error.

*Under some terrible misunderstanding.*

LEONATO

Friar, it cannot be.

Thou seest that all the grace that she hath left

*You see that all the grace that she has left*

Is that she will not add to her damnation

A sin of perjury: she not denies it.

*A sin of perjury: she does not deny it.*

Why seek'st thou then to cover with excuse

*Why are you looking then to cover with excuse*

That which appears in proper nakedness?

FRIAR

Lady, what man is he you are accus'd of?

*Lady, what man is he that they accuse you of?*

HERO

They know that do accuse me, I know none;

*They know, those who accuse me, I know nothing;*

If I know more of any man alive

Than that which maiden modesty doth warrant,

*Than what virgin modesty is allowed to,*

Let all my sins lack mercy! O, my father!

Prove you that any man with me convers'd

*If you can prove that any man conversed with me*

At hours unmeet, or that I yesternight

*At unhealthy hours, or that I last night*

Maintain'd the change of words with any creature,

*Did anything bad with any creature,*



Refuse me, hate me, torture me to death.

FRIAR

There is some strange misprision in the princes.

*There is some strange misunderstanding from the princes.*

BENEDICK

Two of them have the very bent of honour;

*Two of them are very honorable;*

And if their wisdoms be misled in this,

*And if they have been misled in this business,*

The practice of it lives in John the bastard,

*It must be the fault of John, the one born out of wedlock,*

Whose spirits toil in frame of villanies.

*Who is constantly doing evil things.*

LEONATO

I know not. If they speak but truth of her,

*I don't know. If they are telling the truth about her,*

These hands shall tear her; if they wrong her honour,

*My hands shall tear her; if they have done her honor wrong,*

The proudest of them shall well hear of it.

Time hath not yet so dried this blood of mine,

*Time has not yet so much dried my blood,*

Nor age so eat up my invention,

Nor fortune made such havoc of my means,

*Nor chance made me so poor and without resources,*

Nor my bad life left me so much of friends,

*Nor my bad life took away so many friends,*

But they shall find, awak'd in such a kind,

*But they shall find, awakened in such a way,*

Both strength of limb and policy of mind,  
*Both strength of body and strength of mind,*  
Ability in means and choice of friends,  
*Ability in resources and choice of friends,*  
To quit me of them thoroughly.  
*To cut them off forever.*

FRIAR

Pause awhile,  
And let my counsel sway you in this case.  
*And let my advice influence you in this case.*  
Your daughter here the princes left for dead;  
Let her awhile be secretly kept in,  
*Let her be secretly kept for a while,*  
And publish it that she is dead indeed:  
*And spread the news that she is dead indeed:*  
Maintain a mourning ostentation; and on your family's old monument  
*Be obviously mournful; and on your family's ancestral tomb*  
Hang mournful epitaphs and do all rites  
That appertain unto a burial.  
*That have to do with a burial.*

LEONATO

What shall become of this? What will this do?

FRIAR

Marry, this well carried shall on her behalf  
*By Mary, if you do a good job, this will on her behalf*  
Change slander to remorse; that is some good.  
*Change unjust accusation to remorse; that is some good.*  
But not for that dream I on this strange course,

*But that is not the main reason for this strange path,*  
But on this travail look for greater birth.  
*But look for a rebirth out of this difficulty.*  
She dying, as it must be so maintain'd,  
*She dying, as you must insist,*  
Upon the instant that she was accus'd,  
*Upon the instant that she was accused,*  
Shall be lamented, pitied and excus'd  
*Shall be cried over, pitied, and excused*  
Of every hearer; for it so falls out  
*By every hearer; for it happens*  
That what we have we prize not to the worth  
*That we don't value fully what we have*  
Whiles we enjoy it, but being lack'd and lost,  
*While we enjoy it, but once it is lost and gone,*  
Why, then we rack the value, then we find  
*Why, then we value it, then we find*  
The virtue that possession would not show us  
Whiles it was ours. So will it fare with Claudio:  
*While it was ours. It will be the same with Claudio:*  
When he shall hear she died upon his words,  
*When he hears that she died because of his words,*  
The idea of her life shall sweetly creep  
Into his study of imagination,  
*Into his library of imagination,*  
And every lovely organ of her life  
*And every lovely portion of her life*  
Shall come apparell'd in more precious habit,

*Shall be dressed in more precious clothing,*  
More moving-delicate, and full of life  
Into the eye and prospect of his soul,  
*Into his mind's eye,*  
Than when she liv'd indeed: then shall he mourn,--  
*Than when she was actually alive: then he shall mourn, --*  
If ever love had interest in his liver,--  
*If love ever filled his body, --*  
And wish he had not so accused her,  
*And he will wish he had not accused her like that,*  
No, though be thought his accusation true.  
*No, even if it is thought that his accusation was true.*  
Let this be so, and doubt not but success  
*Let this be what happens, and do not doubt that success*  
Will fashion the event in better shape  
*Will mold the event in a better shape*  
Than I can lay it down in likelihood.  
*Than I can predict.*  
But if all aim but this be levell'd false,  
*But if everything but this turns out to be untrue,*  
The supposition of the lady's death  
*The supposed lady's death*  
Will quench the wonder of her infamy:  
*Will quiet the gossip about her:*  
And if it sort not well, you may conceal her,  
*And if it does not work out, you may hide her*  
-- As best befits her wounded reputation,--  
-- *As is most suitable to her wounded reputation, --*

In some reclusive and religious life,  
*In some nunnery or similar religious life,*  
Out of all eyes, tongues, minds, and injuries.  
*Away from all eyes, tongues, minds, and injuries.*

BENEDICK

Signior Leonato, let the friar advise you:  
*Sir Leonato, let the friar advise you:*  
And though you know my inwardness and love  
*And though you know my affections*  
Is very much unto the prince and Claudio,  
*Mostly lie with the prince and Claudio,*  
Yet, by mine honour, I will deal in this  
*Yet, by my honor, I will deal with this*  
As secretly and justly as your soul  
*As secretly and fairly as your soul*  
Should with your body.

LEONATO

Being that I flow in grief,  
*Since I am drowning in grief,*  
The smallest twine may lead me.  
*I will grasp at the smallest rope.*

FRIAR

'Tis well consented: presently away;  
*It is agreed: now let us go away,*  
For to strange sores strangely they strain the cure.  
*For strange wounds must be strangely healed.*  
Come, lady, die to live: this wedding day  
Perhaps is but prolong'd: have patience and endure.

*Is perhaps only delayed: have patience and endure.*

[Exeunt FRIAR, HERO, and LEONATO.]

BENEDICK

Lady Beatrice, have you wept all this while?

*Lady Beatrice, have you been crying all this time?*

BEATRICE

Yea, and I will weep a while longer.

*Yes, and I will cry a little longer.*

BENEDICK

I will not desire that.

*I don't want that.*

BEATRICE

You have no reason; I do it freely.

BENEDICK

Surely I do believe your fair cousin is wronged.

*Surely I do believe your beautiful cousin has been wronged.*

BEATRICE

Ah! how much might the man deserve of me that would right her.

*Ah! How much the man would deserve of me that would right her.*

BENEDICK

Is there any way to show such friendship?

BEATRICE

A very even way, but no such friend.

*A very good way, but I have no such friend.*

BENEDICK

May a man do it?

BEATRICE

It is a man's office, but not yours.

*It is a man's job, but not yours.*

BENEDICK

I do love nothing in the world so well as you: is not that strange?

*I do love nothing in the world as much as I love you: isn't that strange?*

BEATRICE

As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you; but believe me not, and yet I lie not; I confess nothing, nor I deny nothing. I am sorry for my cousin.

*As strange as the thing I do not know. It would be as possible for me to say I loved nothing as much as you; but do not believe me, and yet I do not lie; I confess nothing, and I deny nothing. I am sorry for my cousin.*

BENEDICK

By my sword, Beatrice, thou lovest me.

*By my sword, Beatrice, you love me.*

BEATRICE

Do not swear by it, and eat it.

BENEDICK

I will swear by it that you love me; and I will make him eat it that says I love not you.

BEATRICE

Will you not eat your word?

BENEDICK

With no sauce that can be devised to it. I protest I love thee.

*With no sauce that can be made for it. I protest that I love you.*

BEATRICE

Why then, God forgive me!

BENEDICK

What offence, sweet Beatrice?

BEATRICE

You have stayed me in a happy hour: I was about to protest I loved you.

*You have stopped me in a happy time: I was about to protest I loved you.*

BENEDICK

And do it with all thy heart.

*And do it with all your heart.*

BEATRICE

I love you with so much of my heart that none is left to protest.

BENEDICK

Come, bid me do anything for thee.

*Come, tell me to do anything for you.*

BEATRICE

Kill Claudio.

BENEDICK

Ha! not for the wide world.

*Ha! Not for the whole world.*

BEATRICE

You kill me to deny it. Farewell.

BENEDICK

Tarry, sweet Beatrice.

*Stay, sweet Beatrice.*

BEATRICE

I am gone, though I am here: there is no love in you: nay, I pray you, let me go.

*I am gone, though I am here: there is no love in you: no, please, let me go.*

BENEDICK

Beatrice,--

BEATRICE

In faith, I will go.

BENEDICK

We'll be friends first.



BEATRICE

You dare easier be friends with me than fight with mine enemy.

*You dare be friends more easily with me than fight with my enemy.*

BENEDICK

Is Claudio thine enemy?

*Is Claudio your enemy?*

BEATRICE

Is he not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? O! that I were a man. What! bear her in hand until they come to take hands, and then, with public accusation, uncovered slander, unmitigated rancour,--O God, that I were a man! I would eat his heart in the market-place.

*Has he not been proved a villain, that has slandered, scorned, and dishonored my relative? Oh, I wish I were a man. What! Take her hand until they come to take hands, and then, with public accusation, speak false words, pure harshness, -- Oh God, if I were a man! I would eat his heart in the marketplace.*

BENEDICK

Hear me, Beatrice,--

BEATRICE

Talk with a man out at a window! a proper saying!

BENEDICK

Nay, but Beatrice,--

BEATRICE

Sweet Hero! she is wronged, she is slandered, she is undone.

BENEDICK

Beat---

BEATRICE

Princes and counties! Surely, a princely testimony, a goodly Count Comfekt; a sweet gallant, surely! O! that I were a man for his sake, or that I had any friend would be a man for my sake! But manhood is melted into cursies, valour into compliment, and men are only turned into tongue, and trim ones too: he is now as valiant as Hercules, that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a

woman with grieving.

*Princes and countries! Surely, a princely testimony, a goodly Count Virtuous; a sweet young man, surely! Oh, if I were a man for his sake, or that I had any friend who would be a man for my sake! But manhood is melted into curses, courage into compliment, and men are only turned into tongue, and thin ones too: he is now as brave as Hercules, that only tells a lie and swears it. I cannot be a man with wishing, so I will die a woman with grieving.*

BENEDICK

Tarry, good Beatrice. By this hand, I love thee.

*Stay, good Beatrice. By this hand, I love you.*

BEATRICE

Use it for my love some other way than swearing by it.

BENEDICK

Think you in your soul the Count Claudio hath wronged Hero?

*Are you certain that Count Claudio has wronged Hero?*

BEATRICE

Yea, as sure is I have a thought or a soul.

*Yes, as sure as I have a thought or a soul.*

BENEDICK

Enough! I am engaged, I will challenge him. I will kiss your hand, and so leave you. By this hand, Claudio shall render me a dear account. As you hear of me, so think of me. Go, comfort your cousin: I must say she is dead; and so, farewell.

*Enough! I will challenge him to a duel. I will kiss your hand, and leave you. By this hand, Claudio will give me satisfaction. As you hear of me, so think of me. Go, comfort your cousin: I must say she is dead; and so, farewell.*

[Exeunt.]

## Scene II

### *A Prison.*

[Enter DOGBERRY, VERGES, and SEXTON, in gowns; and the Watch, with CONRADE and BORACHIO.]

DOGBERRY

Is our whole dissembly appeared?

*Has our whole [he means to say 'assembly'] appeared?*

VERGES

O! a stool and a cushion for the sexton.

*Oh! Bring a stool and a cushion for the sexton.*

SEXTON

Which be the malefactors?

*Who are the criminals?*

DOGBERRY

Marry, that am I and my partner.

*[He's misunderstood.] Indeed, that's me and my partner.*

VERGES

Nay, that's certain: we have the exhibition to examine.

*Indeed, that's certain: we have the exhibition to examine.*

SEXTON

But which are the offenders that are to be examined? let them come before Master constable.

DOGBERRY

Yea, marry, let them come before me. What is your name, friend?

*Yes, indeed, let them come in front of me. What is your name, friend?*

BORACHIO

Borachio.

DOGBERRY

Pray write down Borachio. Yours, sirrah?

*Please write down Borachio. Yours, sir?*

CONRADE

I am a gentleman, sir, and my name is Conrade.

*I am a nobleman, sir, and my name is Conrade.*

DOGBERRY

Write down Master gentleman Conrade. Masters, do you serve God?

BOTH

Yea, sir, we hope.

*Yes, sir, we hope.*

DOGBERRY

Write down that they hope they serve God: and write God first; for God defend but God should go before such villains! Masters, it is proved already that you are little better than false knaves, and it will go near to be thought so shortly. How answer you for yourselves?

CONRADE

Marry, sir, we say we are none.

*By Mary, sir, we say we are not criminals.*

DOGBERRY

A marvellous witty fellow, I assure you; but I will go about with him. Come you hither, sirrah; a word in your ear: sir, I say to you, it is thought you are false knaves.

*A marvelously witty fellow, I assure you; but I will go around with him. You come here, sir; a word in your ear: sir, I say to you, it is thought you are criminals.*

BORACHIO

Sir, I say to you we are none.

DOGBERRY

Well, stand aside. Fore God, they are both in a tale. Have you writ down, that they are none?

*Well, stand aside. Before God, their stories match. Have you written down that they are not criminals?*

SEXTON

Master constable, you go not the way to examine: you must call forth the watch that are their accusers.

*Master constable, that's not how you examine them: you must call for the the guards that are their accusers.*

DOGBERRY

Yea, marry, that's the efastest way. Let the watch come forth. Masters, I charge you, in the prince's name, accuse these men.

*Yes, by Mary, that's the best way. Let the watch come forth. Gentlemen, I command you, in the prince's name, accuse these men.*

FIRST WATCH

This man said, sir, that Don John, the prince's brother, was a villain.

DOGBERRY

Write down Prince John a villain. Why, this is flat perjury, to call a prince's brother villain.

BORACHIO

Master Constable,--

DOGBERRY

Pray thee, fellow, peace: I do not like thy look, I promise thee.

*Quiet, fellow: I do not like your look, I promise you.*

SEXTON

What heard you him say else?

*What else did you hear him say?*

SECOND WATCH

Marry, that he had received a thousand ducats of Don John for accusing the Lady Hero wrongfully.

*By Mary, that he had received a thousand ducats from Don John for wrongfully accusing the Lady Hero.*

DOGBERRY

Flat burglary as ever was committed.

VERGES

Yea, by the mass, that it is.

SEXTON

What else, fellow?

FIRST WATCH

And that Count Claudio did mean, upon his words, to disgrace Hero before the whole assembly, and not marry her.

*And that Count Claudio did mean, as he said, to disgrace Hero in front of the whole crowd, and not marry her.*

DOGBERRY

O villain! thou wilt be condemned into everlasting redemption for this.

*Oh villain! You will be condemned into everlasting [he means 'damnation'] for this.*

SEXTON

What else?

SECOND WATCH

This is all.

SEXTON

And this is more, masters, than you can deny. Prince John is this morning secretly stolen away: Hero was in this manner accused, in this manner refused, and, upon the grief of this, suddenly died. Master Constable, let these men be bound, and brought to Leonato's: I will go before and show him their examination.

*And this is more, gentlemen, than you can deny. Prince John has secretly run away this morning: Hero was accused in this manner, refused in this manner, and, full of grief from this, suddenly died. Master Constable, let these men be tied, and brought to Leonato's: I will go ahead and show him their examination.*

[Exit.]

DOGBERRY

Come, let them be opinioned.

*Come, let them be [he means 'pinioned', as in gripped]*

VERGES

Let them be in the hands--

CONRADE

Off, coxcomb!

*Get off me!*

DOGBERRY

God's my life! where's the sexton? let him write down the prince's officer coxcomb. Come, bind them. Thou naughty varlet!

*God's my life! Where's the sexton? Let him write down the insult. Come, tie them. You naughty scoundrel!*

CONRADE

Away! you are an ass; you are an ass.

DOGBERRY

Dost thou not suspect my place? Dost thou not suspect my years? O that he were here to write me down an ass! but, masters, remember that I am an ass; though it be not written down, yet forget not that I am an ass. No, thou villain, thou art full of piety, as shall be proved upon thee by good witness. I am a wise fellow; and, which is more, an officer; and, which is more, a householder; and, which is more, as pretty a piece of flesh as any in Messina; and one that knows the law, go to; and a rich fellow enough, go to; and a fellow that hath had losses; and one that hath two gowns, and everything handsome about him. Bring him away. O that I had been writ down an ass!

*Do you not suspect my position? Do you not suspect my years? Oh, if he was here to write me down as an ass! But, gentlemen, remember that I am an ass; though it is not written down, yet do not forget that I am an ass. No, you villain, you are full of religious feeling, as it shall be proved of you by good witness. I am a wise fellow, and an officer, and I own property, and am quite handsome, and I know the law, and rich enough to have two sets of clothes. Bring him away. Oh, that I had been written down as an ass!*

[Exeunt.]

## Act V



# Scene I

*Before LEONATO'S House.*

[Enter LEONATO and ANTONIO.]

ANTONIO

If you go on thus, you will kill yourself

*If you go on like this, you will kill yourself*

And 'tis not wisdom thus to second grief

*And it is not wise to give yourself a second grief*

Against yourself.

LEONATO

I pray thee, cease thy counsel,

*Please, stop giving me advice,*

Which falls into mine ears as profitless

*Which I hear as pointless*

As water in a sieve: give not me counsel;

*As water in a sieve: do not give me advice;*

Nor let no comforter delight mine ear

*And do not attempt to comfort me*

But such a one whose wrongs do suit with mine:

*Unless you are someone whose wrongs are similar to mine"*

Bring me a father that so lov'd his child,

*Bring me a father that loved his child so much,*

Whose joy of her is overwhelm'd like mine,

*Whose joy in her is overwhelmed like mine,*

And bid him speak to me of patience;

*And tell him to speak to me of patience;*

Measure his woe the length and breadth of mine,

*Measure his sorrow against the dimensions of mine,*

And let it answer every strain for strain,  
As thus for thus and such a grief for such,  
*As this way for this way and such a grief for such,*  
In every lineament, branch, shape, and form:  
*In every way, shape, and form:*  
If such a one will smile, and stroke his beard;  
*If a man like that will smile, and stroke his beard;*  
Bid sorrow wag, cry 'hem' when he should groan,  
*Tell sorrow to go, say 'hem' when he should wail,*  
Patch grief with proverbs; make misfortune drunk  
*Overcome his grief with proverbs*  
With candle-wasters; bring him yet to me,  
*Bring him to me,*  
And I of him will gather patience.  
*And I will take patience from him.*  
But there is no such man; for, brother, men  
Can counsel and speak comfort to that grief  
Which they themselves not feel; but, tasting it,  
Their counsel turns to passion, which before  
*Their advice turns to emotion, which before*  
Would give preceptial medicine to rage,  
*Would give soothing medicine to rage,*  
Fetter strong madness in a silken thread,  
*Try to chain strong madness in a silken thread,*  
Charm ache with air and agony with words.  
*Magic away ache with air and agony with words.*  
No, no; 'tis all men's office to speak patience  
*No, no; all men are supposed to speak patience*

To those that wring under the load of sorrow,  
*Those that struggle under the load of sorrow,*  
But no man's virtue nor sufficiency  
*But no man's virtue can be enough*  
To be so moral when he shall endure  
The like himself. Therefore give me no counsel:  
*The similar problem himself. Therefore give me no advice:*  
My griefs cry louder than advertisement.  
*I am in more grief than I show.*

ANTONIO

Therein do men from children nothing differ.  
*Men are not different from children in that respect.*

LEONATO

I pray thee peace! I will be flesh and blood;  
*Please, stop talking! I will be a human being;*  
For there was never yet philosopher  
*For there has never yet been a philosopher*  
That could endure the toothache patiently,  
However they have writ the style of gods  
*No matter what godlike writings they have done*  
And made a push at chance and sufferance.  
*And talked about fortune and endurance..*

ANTONIO

Yet bend not all the harm upon yourself;  
*Yet do not inflict all the harm on yourself;*  
Make those that do offend you suffer too.

LEONATO

There thou speak'st reason: nay, I will do so.

*Now you're being reasonable: indeed, I will do so.*

My soul doth tell me Hero is belied;

*My soul tells me Hero has been lied about;*

And that shall Claudio know; so shall the prince,

And all of them that thus dishonour her.

*And all of them that dishonor her in that way.*

ANTONIO

Here comes the prince and Claudio hastily.

*The prince and Claudio are rushing here.*

[Enter DON PEDRO and CLAUDIO.]

DON PEDRO

Good den, good den.

*Good day, good day.*

CLAUDIO

Good day to both of you.

LEONATO

Hear you, my lords,--

DON PEDRO

We have some haste, Leonato.

*We are in a hurry, Leonato.*

LEONATO

Some haste, my lord! well, fare you well, my lord:

*Some hurry, my lord! Well, fare you well, my lord:*

Are you so hasty now?--well, all is one.

*Are you in such a hurry now? – Well, it is all the same to me.*

DON PEDRO

Nay, do not quarrel with us, good old man.

ANTONIO

If he could right himself with quarrelling,  
*If he could make things right with quarrelling,*  
Some of us would lie low.  
*Some of us would be dead.*

CLAUDIO

Who wrongs him?

LEONATO

Marry, thou dost wrong me; thou dissembler, thou.  
*By Mary, you wrong me; you liar, you.*  
Nay, never lay thy hand upon thy sword; I fear thee not.  
*No, never place your hand on your sword; I am not afraid of you.*

CLAUDIO

Marry, beshrew my hand,  
*By Mary, I will hold my hand still,*  
If it should give your age such cause of fear.  
*If it should give your oldness a reason to fear.*  
In faith, my hand meant nothing to my sword.

LEONATO

Tush, tush, man! never fleer and jest at me:  
*Enough, enough, man! Do not run away and joke at me:*  
I speak not like a dotard nor a fool,  
*I am not talking like a senile old man or a fool,*  
As, under privilege of age, to brag  
*As, in the privilege of the elderly, to brag*  
What I have done being young, or what would do,  
*What I did when I was young, or what I would do,*  
Were I not old. Know, Claudio, to thy head,  
*If I were not old. Know, Claudio, to your head,*

Thou hast so wrong'd mine innocent child and me

*You have so wronged my innocent child and me*

That I am forc'd to lay my reverence by,

*That I am forced to put aside my dignity,*

And, with grey hairs and bruise of many days,

*And, with gray hairs and the marks of my years,*

Do challenge thee to trial of a man.

*Do challenge you to a duel.*

I say thou hast belied mine innocent child:

*I say you have lied about my innocent child:*

Thy slander hath gone through and through her heart,

*Your false accusation has gone through her heart,*

And she lied buried with her ancestors;

O! in a tomb where never scandal slept,

*Oh! In a tomb where scandal never slept,*

Save this of hers, fram'd by thy villany!

*Except for this one of hers, created by your villainy!*

CLAUDIO

My villany?

LEONATO

Thine, Claudio; thine, I say.

*Yours, Claudio; yours, I say.*

DON PEDRO

You say not right, old man.

LEONATO

My lord, my lord, I'll prove it on his body, if he dare,

Despite his nice fence and his active practice,

*Despite his good swordsmanship and his regular practicing,*

His May of youth and bloom of lustihood.

*His youthfulness and young energy.*

CLAUDIO

Away! I will not have to do with you.

*Go away! I will have nothing to do with you.*

LEONATO

Canst thou so daff me?

*Can you reject me like that?*

Thou hast kill'd my child;

*You have killed my child;*

If thou kill'st me, boy, thou shalt kill a man.

*If you kill me, boy, you shall kill a man.*

ANTONIO

He shall kill two of us, and men indeed:

But that's no matter; let him kill one first:

Win me and wear me; let him answer me.

*Fight against me; let him answer me.*

Come, follow me, boy; come, sir boy, come, follow me.

Sir boy, I'll whip you from your foining fence;

*Sir boy, I'll whip your skills out of you;*

Nay, as I am a gentleman, I will.

LEONATO

Brother,--

ANTONIO

Content yourself. God knows I lov'd my niece;

*Quiet. God knows I loved my niece;*

And she is dead, slander'd to death by villains,

*And she is dead, slandered to death by villains,*

That dare as well answer a man indeed  
*That have as much daring to answer to a real man*  
As I dare take a serpent by the tongue.  
*As I dare to grab a snake by its tongue.*  
Boys, apes, braggarts, Jacks, milksops!  
*[A series of insults.]*

LEONATO

Brother Antony,--

ANTONIO

Hold your content.

*Quiet.*

What, man! I know them, yea,  
*What, man! I know them, yes,*  
And what they weigh, even to the utmost scruple,  
*And what they are worth, even to the furthest virtue,*  
Scambling, out-facing, fashion-monging boys,  
*[Another series of insults]*

That lie and cog and flout, deprave and slander,  
*That lie and think and reject, do depraved things and wrongfully accuse,*  
Go antickly, show outward hideousness,  
*Do all sorts of antics, show outward hideousness,*  
And speak off half a dozen dangerous words,  
How they might hurt their enemies, if they durst;  
*How they might hurt their enemies, if they dared;*  
And this is all!

LEONATO

But, brother Antony,--

ANTONIO



Come, 'tis no matter:

*Come, it is no matter:*

Do not you meddle, let me deal in this.

*Do not meddle, let me deal with this.*

DON PEDRO

Gentlemen both, we will not wake your patience.

*Both of you gentlemen, we will not test your patience.*

My heart is sorry for your daughter's death;

But, on my honour, she was charg'd with nothing

*But on my honor, we charged her with nothing*

But what was true and very full of proof.

*But what was true and well proven.*

LEONATO

My lord, my lord--

DON PEDRO

I will not hear you.

LEONATO

No? Come, brother, away. I will be heard.--

ANTONIO

And shall, or some of us will smart for it.

*And shall, or some of us will suffer pain for it.*

[Exeunt LEONATO and ANTONIO.]

[Enter BENEDICK.]

DON PEDRO

See, see; here comes the man we went to seek.

*See, see; here comes the man we went to look for.*

CLAUDIO

Now, signior, what news?

*Now, sir, what's happening?*

BENEDICK

Good day, my lord.

DON PEDRO

Welcome, signior: you are almost come to part almost a fray.

*Welcome, sir: you have almost managed to end what was almost a conflict.*

CLAUDIO

We had like to have had our two noses snapped off with two old men without teeth.

*We were likely to have had both our noses snapped off by two old men without teeth.*

DON PEDRO

Leonato and his brother. What think'st thou? Had we fought, I doubt we should have been too young for them.

*Leonato and his brother. What do you think? If we had fought, I doubt we would have turned out to be too young for them.*

BENEDICK

In a false quarrel there is no true valour. I came to seek you both.

*In a false quarrel there is no true courage. I came looking for both of you.*

CLAUDIO

We have been up and down to seek thee; for we are high-proof melancholy, and would fain have it beaten away. Wilt thou use thy wit?

*We have been up and down looking for you; for we are in terrible melancholy, and would like to have it beaten away. Will you say something witty?*

BENEDICK

It is in my scabbard; shall I draw it?

*My wit is in my scabbard; shall I pull it out?*

DON PEDRO

Dost thou wear thy wit by thy side?

*Do you wear your wit by your side?*

CLAUDIO

Never any did so, though very many have been beside their wit. I will bid thee draw, as we do the minstrels; draw, to pleasure us.

*No one ever did, though very many have been beside their wit. I will tell you to pull it out, as we do tell minstrels; pull it out, to please us.*

DON PEDRO

As I am an honest man, he looks pale. Art thou sick, or angry?

*As I am an honest man, he looks pale. Are you sick, or angry?*

CLAUDIO

What, courage, man! What though care killed a cat, thou hast mettle enough in thee to kill care.

*Have courage, man! Even if worry killed a cat, you have enough strength enough in you to kill worry.*

BENEDICK

Sir, I shall meet your wit in the career, an you charge it against me. I pray you choose another subject.

*Sir, I shall meet your wit in due time, if you charge it against me. Please choose another subject.*

CLAUDIO

Nay then, give him another staff: this last was broke cross.

*Give him another staff: this previous one has broken crossly.*

DON PEDRO

By this light, he changes more and more: I think he be angry indeed.

*By this light, he changes more and more: I think he actually is angry.*

CLAUDIO

If he be, he knows how to turn his girdle.

*If he is, he knows how to turn it around.*

BENEDICK

Shall I speak a word in your ear?

CLAUDIO

God bless me from a challenge!

*God save me from a challenge!*

BENEDICK

[Aside to CLAUDIO.] You are a villain, I jest not: I will make it good how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardice. You have killed a sweet lady, and her death shall fall heavy on you. Let me hear from you.

*You are a villain, I am not joking: I will show how you dare, with what you dare, and when you dare. Do me right, or I will protest your cowardice. You have killed a sweet lady, and her death shall fall heavy on you. Let me hear from you.*

CLAUDIO

Well I will meet you, so I may have good cheer.

DON PEDRO

What, a feast, a feast?

CLAUDIO

I' faith, I thank him; he hath bid me to a calf's-head and a capon, the which if I do not carve most curiously, say my knife's naught. Shall I not find a woodcock too?

*In faith, I thank him; he has called me to a calf's-head and a neutered rooster, which if I do not carve most strangely, say my knife is worth nothing. Shall I not find a woodcock too?*

BENEDICK

Sir, your wit ambles well; it goes easily.

*Sir, your wit is walking well.*

DON PEDRO

I'll tell thee how Beatrice praised thy wit the other day. I said, thou hadst a fine wit. 'True,' says she, 'a fine little one.' 'No,' said I, 'a great wit.' 'Right,' said she, 'a great gross one.' 'Nay,' said I, 'a good wit.' 'Just,' said she, 'it hurts nobody.' 'Nay,' said I, 'the gentleman is wise.' 'Certain,' said she, 'a wise gentleman.' 'Nay,' said I, 'he hath the tongues.' 'That I believe' said she, 'for he swore a thing to me on Monday night, which he forswore on Tuesday morning: there's a double tongue; there's two tongues.' Thus did she, an hour together, trans-shape thy particular virtues; yet at last she concluded with a sigh, thou wast the properest man in Italy.

*I'll tell you how Beatrice praised your wit the other day. I said you ad a fine wit. 'True,' she says, 'a fine little one.' 'No,' said I, 'a large wit.' 'Right,' she said, 'a large crude wit.'*

*'No,' I said, 'a good wit.' 'Fair,' she said, 'it hurts nobody.' 'No,' I said, 'the gentleman is wise.' 'Certain,' she said, 'a wise gentleman.' 'No,' I said, 'he has the tongues.' 'That I believe' said she, 'for he swore a thing to me on Monday night, which he took back on Tuesday morning: there's a double tongue; there's two tongues.' In this way she, an hour together, speak of your particular virtues; yet at last she concluded with a sigh that you were the best man in Italy.*

CLAUDIO

For the which she wept heartily and said she cared not.

*At which point she cried hard and said she didn't care.*

DON PEDRO

Yea, that she did; but yet, for all that, an if she did not hate him deadly, she would love him dearly. The old man's daughter told us all.

*Yes, that she did; but yet, for all that, if she did not hate him deadly, she would love him dearly. The old man's daughter told us all.*

CLAUDIO

All, all; and moreover, God saw him when he was hid in the garden.

*All, all; and in addition, God saw him when he was hidden in the garden.*

DON PEDRO

But when shall we set the savage bull's horns on the sensible Benedick's head?

*But when shall we place the savage bull's horns on the sensible Benedick's head?*

CLAUDIO

Yea, and text underneath, 'Here dwells Benedick the married man!'

*Yes, and text underneath, 'Here lives Benedick the married man!'*

BENEDICK

Fare you well, boy: you know my mind. I will leave you now to your gossip-like humour; you break jests as braggarts do their blades, which, God be thanked, hurt not. My lord, for your many courtesies I thank you: I must discontinue your company. Your brother the bastard is fled from Messina: you have, among you, killed a sweet and innocent lady. For my Lord Lack-beard there, he and I shall meet; and till then, peace be with him.

*Farewell, boy: you know how I feel. I will leave you now to your gossiping mood; you break jokes the way braggers break their blades, which, God be thanked, do not hurt. My*

*lord, for your many favors I thank you: I must leave your company. Your brother born out of wedlock has run from Messina: you have, among you, killed a sweet and innocent lady. For my Lord No-beard there, he and I shall meet; and till then, peace be with him.*

[Exit.]

DON PEDRO

He is in earnest.

CLAUDIO

In most profound earnest; and, I'll warrant you, for the love of Beatrice.

*In most serious earnest; and, I predict to you, for the love of Beatrice.*

DON PEDRO

And hath challenged thee?

*And he has challenged you?*

CLAUDIO

Most sincerely.

DON PEDRO

What a pretty thing man is when he goes in his doublet and hose and leaves off his wit!

*What a pretty thing man is when he puts on his clothes and leaves off his intelligence!*

CLAUDIO

He is then a giant to an ape; but then is an ape a doctor to such a man.

DON PEDRO

But, soft you; let me be: pluck up, my heart, and be sad! Did he not say my brother was fled?

*But, be quiet please: leave me alone: pluck up, my heart, and be sad! Did he not say my brother had run away?*

[Enter DOGBERRY, VERGES, and the Watch, with CONRADE and BORACHIO.]

DOGBERRY

Come you, sir: if justice cannot tame you, she shall ne'er weigh more reasons in her balance. Nay, an you be a cursing hypocrite once, you must be looked to.

*Come, sir: if justice cannot tame you, she shall never weigh any more reasons in her*

*scales. Indeed, if you are a cursing hypocrite once, you must be dealt with.*

DON PEDRO

How now! two of my brother's men bound! Borachio, one!

*What's going on? Two of my brother's men tied! Borachio one of them!*

CLAUDIO

Hearken after their offence, my lord.

*Listen to what their offence is, my lord.*

DON PEDRO

Officers, what offence have these men done?

DOGBERRY

Marry, sir, they have committed false report; moreover, they have spoken untruths; secondarily, they are slanders; sixth and lastly, they have belied a lady; thirdly, they have verified unjust things; and to conclude, they are lying knaves.

*By Mary, sir, they have lied; and in addition, they have spoken untruths; and also they have made false accusations; sixth and lastly, they have lied about a lady; thirdly, they have verified unfair things; and to conclude, they are lying criminals.*

DON PEDRO

First, I ask thee what they have done; thirdly, I ask thee what's their offence; sixth and lastly, why they are committed; and, to conclude, what you lay to their charge?

*First, I ask you what they have done; thirdly, I ask you what is their offence, sixth and lastly, why are they in custody; and, to conclude, what do you charge them with?*

CLAUDIO

Rightly reasoned, and in his own division; and, by my troth, there's one meaning well suited.

*Correctly reasoned, and in his own system; and, by my truth, there's one suitable meaning.*

DON PEDRO

Who have you offended, masters, that you are thus bound to your answer? this learned constable is too cunning to be understood. What's your offence?

*Who have you offended, gentlemen, that you are forced to answer in this way? This 'learned' constable is too cunning to be understood. What's your offence?*

BORACHIO

Sweet prince, let me go no further to mine answer: do you hear me, and let this count kill me. I have deceived even your very eyes: what your wisdoms could not discover, these shallow fools have brought to light; who, in the night overheard me confessing to this man how Don John your brother incensed me to slander the Lady Hero; how you were brought into the orchard and saw me court Margaret in Hero's garments; how you disgraced her, when you should marry her. My villany they have upon record; which I had rather seal with my death than repeat over to my shame. The lady is dead upon mine and my master's false accusation; and, briefly, I desire nothing but the reward of a villain.

*Sweet prince, I will answer right away: you hear me, and let this count kill me. I have deceived even your very eyes: what your wisdoms could not discover, these shallow fools have brought to light; who, in the night overheard me confessing to this man how your brother Don John motivated me to falsely accuse the Lady Hero; how you were brought into the orchard and saw me court Margaret in Hero's clothes; how you disgraced her when you were supposed to marry her. My villainy they have upon record; which I would rather seal with my death than repeat to my shame. The lady is dead because of my and my master's false accusation; and, briefly, I want nothing but the punishment of a villain.*

DON PEDRO

Runs not this speech like iron through your blood?

*Doesn't this speech run like iron through your blood?*

CLAUDIO

I have drunk poison whiles he utter'd it.

*I have drunk poison while he said it.*

DON PEDRO

But did my brother set thee on to this?

*But did my brother put you up to this?*

BORACHIO

Yea; and paid me richly for the practice of it.

*Yes; and paid me well for putting it into practice.*

DON PEDRO

He is compos'd and fram'd of treachery:



*He is made of treachery:*

And fled he is upon this villany.

*And has run away from this villainy.*

CLAUDIO

Sweet Hero! now thy image doth appear

*Sweet Hero! Now your image appears in my mind*

In the rare semblance that I lov'd it first.

*In the rare way that I first loved it.*

DOGBERRY

Come, bring away the plaintiffs: by this time our sexton hath reformed Signior Leonato of the matter. And masters, do not forget to specify, when time and place shall serve, that I am an ass.

*Come, take away the [he means to say 'defendants']: by this time our sexton has [he means to say 'informed'] Sir Leonato of the matter. And gentlemen, do not forget to specify, when the time and place is right, that I am an ass.*

VERGES

Here, here comes Master Signior Leonato, and the sexton too.

[Re-enter LEONATO, ANTONIO, and the Sexton.]

LEONATO

Which is the villain? Let me see his eyes,

That, when I note another man like him, I may avoid him. Which of these is he?

*That, when I notice another man like him, I may avoid him. Which of these is he?*

BORACHIO

If you would know your wronger, look on me.

LEONATO

Art thou the slave that with thy breath hast kill'd

*Are you the slave that with your breath has killed*

Mine innocent child?

*My innocent child?*

BORACHIO

Yea, even I alone.

*Yes, me alone.*

LEONATO

No, not so, villain; thou beliest thyself:

*No, not so, villain; you are lying about yourself:*

Here stand a pair of honourable men;

*Here stand a pair of honorable men;*

A third is fled, that had a hand in it.

*A third has run away, that had a hand in it.*

I thank you, princes, for my daughter's death:

Record it with your high and worthy deeds.

'Twas bravely done, if you bethink you of it.

*It was bravely done, if you think about it.*

CLAUDIO

I know not how to pray your patience;

*I do not know how to ask for your patience;*

Yet I must speak. Choose your revenge yourself;

Impose me to what penance your invention

*Impose upon me what penance your creativity*

Can lay upon my sin: yet sinn'd I not

*Can place upon my sin: yet I did not sin*

But in mistaking.

*Except by mistake.*

DON PEDRO

By my soul, nor I:

And yet, to satisfy this good old man,

I would bend under any heavy weight

That he'll enjoin me to.

*That he will assign me.*

LEONATO

I cannot bid you bid my daughter live;

*I cannot tell you to tell my daughter to live;*

That were impossible; but, I pray you both,

*That would be impossible; but, please, both of you,*

Possess the people in Messina here

*Tell the people in Messina here*

How innocent she died; and if your love

*How she died innocently; and if your love*

Can labour aught in sad invention,

*Can do such sad work,*

Hang her an epitaph upon her tomb,

And sing it to her bones: sing it to-night.

To-morrow morning come you to my house,

*Tomorrow morning come to my house,*

And since you could not be my son-in-law,

Be yet my nephew. My brother hath a daughter,

*Still become my nephew. My brother has a daughter,*

Almost the copy of my child that's dead,

And she alone is heir to both of us:

Give her the right you should have given her cousin,

And so dies my revenge.

CLAUDIO

O noble sir,

Your over-kindness doth wring tears from me!

*Your excessive kindness is making me tear up!*

I do embrace your offer; and dispose  
*I do wholly accept your offer; and dispose*  
For henceforth of poor Claudio.  
*For poor Claudio from now on.*

LEONATO

To-morrow then I will expect your coming;  
To-night I take my leave. This naughty man  
Shall face to face be brought to Margaret,  
*Shall be brought to Margaret face-to-face,*  
Who, I believe, was pack'd in all this wrong,  
*Who, I believe, was involved in this.*  
Hir'd to it by your brother.  
*Hired to it by your brother.*

BORACHIO

No, by my soul she was not;  
Nor knew not what she did when she spoke to me;  
*And she did not know what she did when she spoke to me;*  
But always hath been just and virtuous  
*But has always been fair and virtuous*  
In anything that I do know by her.  
*In all my interaction with her.*

DOGBERRY

Moreover, sir,--which, indeed, is not under white and black,-- this plaintiff here, the offender, did call me ass: I beseech you, let it be remembered in his punishment. And also, the watch heard them talk of one Deformed: they say he wears a key in his ear and a lock hanging by it, and borrows money in God's name, the which he hath used so long and never paid, that now men grow hard-hearted, and will lend nothing for God's sake. Pray you, examine him upon that point.

*In addition, sir, -- which, indeed, is not purely black and white, -- this [he means 'defendant'] here, the offender, did call me an ass: I beg you; let it be taken into account*

*in his punishment. And also, the watch heard them talk of one Deformed: they say he wears a key in his ear and a lock hanging by it, and borrows money in God's name, the which he has used so long and never paid, that now men grow hard-hearted, and will lend nothing for God's sake. Please, examine him upon that point.*

LEONATO

I thank thee for thy care and honest pains.

*I thank you for your care and honest efforts.*

DOGBERRY

Your worship speaks like a most thankful and reverent youth, and I praise God for you.

LEONATO

There's for thy pains.

*Here's a reward for your efforts.*

DOGBERRY

God save the foundation!

LEONATO

Go, I discharge thee of thy prisoner, and I thank thee.

*Go, I discharge you of your prisoner, and I thank you.*

DOGBERRY

I leave an arrant knave with your worship; which I beseech your worship to correct yourself, for the example of others. God keep your worship! I wish your worship well; God restore you to health! I humbly give you leave to depart, and if a merry meeting may be wished, God prohibit it! Come, neighbour.

*I leave a terrible criminal with your worship; which I beg your worship to correct yourself, for the example of others. God keep your worship! I wish your worship well; God restore you to health! I humbly give you leave to depart, and if a merry meeting may be wished, God prohibit it! Come, neighbor.*

[Exeunt DOGBERRY and VERGES.]

LEONATO

Until to-morrow morning, lords, farewell.

ANTONIO

Farewell, my lords: we look for you to-morrow.

DON PEDRO

We will not fail.

CLAUDIO

To-night I'll mourn with Hero.

[Exeunt DON PEDRO and CLAUDIO.]

LEONATO

[To the Watch.] Bring you these fellows on. We'll talk with Margaret,

*You bring these fellows with me. We'll talk with Margaret,*

How her acquaintance grew with this lewd fellow.

*How she came to know this lewd fellow.*

[Exeunt.]

## Scene II

### *LEONATO'S Garden.*

[Enter BENEDICK and MARGARET, meeting.]

BENEDICK

Pray thee, sweet Mistress Margaret, deserve well at my hands by helping me to the speech of Beatrice.

*Please, sweet Miss Margaret, help me come up with a good speech for Beatrice.*

MARGARET

Will you then write me a sonnet in praise of my beauty?

BENEDICK

In so high a style, Margaret, that no man living shall come over it; for, in most comely truth, thou deservest it.

*In such a style, Margaret, that no man living shall come over it; for, in most attractive truth, you deserve it.*

MARGARET

To have no man come over me! why, shall I always keep below stairs?

*To have no man come over me! Why, should I always stay in the servant's quarters?*

BENEDICK

Thy wit is as quick as the greyhound's mouth; it catches.

*Your wit is as quick as a greyhound dog's mouth; it catches.*

MARGARET

And yours as blunt as the fencer's foils, which hit, but hurt not.

*And yours as blunt as a fencer's practice swords, which hit, but do not hurt.*

BENEDICK

A most manly wit, Margaret; it will not hurt a woman: and so, I pray thee, call Beatrice. I give thee the bucklers.

*A most manly wit, Margaret; it will not hurt a woman: and so, please, call Beatrice. I give you the bucklers.*

MARGARET

Give us the swords, we have bucklers of our own.

BENEDICK

If you use them, Margaret, you must put in the pikes with a vice; and they are dangerous weapons for maids.

MARGARET

Well, I will call Beatrice to you, who I think hath legs.

*Well, I will call Beatrice to you, who I think has legs.*

BENEDICK

And therefore will come.

[Exit MARGARET.]

The god of love, That sits above, And knows me, and knows me, How pitiful I deserve,--I mean, in singing: but in loving, Leander the good swimmer, Troilus the first employer of panders, and a whole book full of these quondam carpet-mongers, whose names yet run smoothly in the even road of a blank verse, why, they were never so truly turned over and over as my poor self in love. Marry, I cannot show it in rime; I have tried: I can find out no rime to 'lady' but 'baby', an innocent rhyme; for 'scorn,' 'horn', a hard rime; for 'school', 'fool', a babbling rhyme; very ominous endings: no, I was not born under a riming planet, nor I cannot woo in festival terms.

*I am terrible at poetry; the great poets were never truly turned over and over as my poor self in love. By Mary, I cannot show it in rhyme; I have tried: I can find no rhyme to 'lady' but 'baby', an innocent rhyme; for 'scorn', 'horn', a hard rhyme, for 'school', 'fool', a babbling rhyme; very ominous endings: no, I was not born under a rhyming planet, and I cannot woo in fancy ways.*

[Enter BEATRICE.]

Sweet Beatrice, wouldst thou come when I called thee?

*Sweet Beatrice, would you come when I called you?*

BEATRICE

Yea, signior; and depart when you bid me.

*Yes, sir; and leave when you bid me.*

BENEDICK

O, stay but till then!

*Oh, stay only till then!*

BEATRICE



'Then' is spoken; fare you well now: and yet, ere I go, let me go with that I came for; which is, with knowing what hath passed between you and Claudio.

*'Then' is spoken; farewell now: and yet, before I go, let me go with what I came for; which is, with knowing what has passed between you and Claudio.*

BENEDICK

Only foul words; and thereupon I will kiss thee.

*Only foul words; and because of them I will kiss you.*

BEATRICE

Foul words is but foul wind, and foul wind is but foul breath, and foul breath is noisome; therefore I will depart unkissed.

*Foul words is nothing but foul wind, and foul wind is nothing but foul breath, and foul breath is disgusting; therefore I will depart without being kissed.*

BENEDICK

Thou hast frightened the word out of his right sense, so forcible is thy wit. But I must tell thee plainly, Claudio undergoes my challenge, and either I must shortly hear from him, or I will subscribe him a coward. And, I pray thee now, tell me, for which of my bad parts didst thou first fall in love with me?

*You have frightened the word out of his right sense; your wit is so forceful. But I must tell you plainly, Claudio must face my challenge, and I must either shortly hear from him, or I will call him a coward. And, please now, tell me, for which of my bad parts did you first fall in love with me?*

BEATRICE

For them all together; which maintained so politic a state of evil that they will not admit any good part to intermingle with them. But for which of my good parts did you first suffer love for me?

*For all of them together; which maintained so harmoniously a state of evil that they will not admit any good part to mix with them. But for which of my good parts did you first suffer love for me?*

BENEDICK

'Suffer love,' a good epithet! I do suffer love indeed, for I love thee against my will.

*'Suffer love,' a good way to put it! I do suffer love indeed, for I love you against my will.*

BEATRICE

In spite of your heart, I think. Alas, poor heart! If you spite it for my sake, I will spite it for yours; for I will never love that which my friend hates.

BENEDICK

Thou and I are too wise to woo peaceably.

*You and I are too wise to woo peacefully.*

BEATRICE

It appears not in this confession: there's not one wise man among twenty that will praise himself.

*It does not appear so in this confession: there's not one wise man among twenty that will praise himself.*

BENEDICK

An old, an old instance, Beatrice, that lived in the time of good neighbours. If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings and the widow weeps.

*An old, old example, Beatrice, that lived in the time of good neighbors. If a man does not construct in this age his own tomb before he dies, he shall live no longer in a monument than the bell rings and the widow cries.*

BEATRICE

And how long is that think you?

*And how long is that, do you think?*

BENEDICK

Question: why, an hour in clamour and a quarter in rheum: therefore is it most expedient for the wise,--if Don Worm, his conscience, find no impediment to the contrary,--to be the trumpet of his own virtues, as I am to myself. So much for praising myself, who, I myself will bear witness, is praiseworthy. And now tell me, how doth your cousin?

*Question: why, an hour in chaos and a quarter in sickness: therefore it is most useful for the wise, -- if Don Worm, his conscience, find no obstacle to the contrary,-- to be the trumpet of his own virtues, as I am to myself. So much for praising myself, who, I myself will witness, is praiseworthy. An now tell me, how is your cousin?*

BEATRICE

Very ill.

*Very unwell.*

BENEDICK

And how do you?

*And how are you?*

BEATRICE

Very ill too.

*Very unwell too.*

BENEDICK

Serve God, love me, and mend. There will I leave you too, for here comes one in haste.

[Enter URSULA.]

URSULA

Madam, you must come to your uncle. Yonder's old coil at home: it is proved, my Lady Hero hath been falsely accused, the prince and Claudio mightily abused; and Don John is the author of all, who is fled and gone. Will you come presently?

*Madam, you must come to your uncle. It has been proven that my Lady Hero has been falsely accused, the prince and Claudio mightily abused; and Don John is responsible for it all, who has run away. Will you come now?*

BEATRICE

Will you go hear this news, signior?

*Will you go hear this news, sir?*

BENEDICK

I will live in thy heart, die in thy lap, and be buried in thy eyes; and moreover I will go with thee to thy uncle's.

*I will live in your heart, die in your lap, and be buried in your eyes; and in addition I will go with you to your uncle's.*

[Exeunt.]

## Scene III

### *The Inside of a Church*

[Enter DON PEDRO, CLAUDIO, and Attendants, with music and tapers,]

CLAUDIO

Is this the monument of Leonato?

A LORD

It is, my lord.

CLAUDIO

[Reads from a scroll.]

Done to death by slanderous tongues

*Done to death by false accusation*

Was the Hero that here lies:

*Was the Hero that lies here:*

Death, in guerdon of her wrongs,

*Death, in the overcoming of her wrongs,*

Gives her fame which never dies.

So the life that died with shame

Lives in death with glorious fame.

Hang thou there upon the tomb,

*Hang you there upon the tomb,*

Praising her when I am dumb.

*Praising her when I am unable to speak.*

Now, music, sound, and sing your solemn hymn.

SONG

Pardon, goddess of the night,

*Forgive, goddess of the night,*

Those that slew thy virgin knight;

*Those that killed your virgin knight;*

For the which, with songs of woe,  
*For which, with songs of sadness,*  
Round about her tomb they go.  
Midnight, assist our moan;  
*Midnight, help us cry out in grief;*  
Help us to sigh and groan,  
Heavily, heavily:  
Graves, yawn and yield your dead,  
*Graves, open and give back your dead,*  
Till death be uttered,  
*Until death is said,*  
Heavily, heavily.

CLAUDIO

Now, unto thy bones good night! Yearly will I do this rite.

DON PEDRO

Good morrow, masters: put your torches out.  
*Good morning, gentlemen: put out your torches.*  
The wolves have prey'd; and look, the gentle day,  
*The wolves have hunted; and look, the gentle day,*  
Before the wheels of Phoebus, round about  
*Ahead of the wheels of Phoebus, around about*  
Dapples the drowsy east with spots of grey.  
Thanks to you all, and leave us: fare you well.

CLAUDIO

Good morrow, masters: each his several way.  
*Good morning, masters: each of you go his different way.*

DON PEDRO

Come, let us hence, and put on other weeds;

*Come, let us go from here, and change our clothes;*

And then to Leonato's we will go.

CLAUDIO

And Hymen now with luckier issue speed's,

*And to the god of marriage with a luckier result,*

Than this for whom we rend' red up this woe!

*Than this for whom we sent up this sadness!*

[Exeunt.]

## Scene IV

*A Room in LEONATO'S House.*

[Enter LEONATO, ANTONIO, BENEDICK, BEATRICE, MARGARET, URSULA, FRIAR FRANCIS, and HERO.]

FRIAR

Did I not tell you she was innocent?

LEONATO

So are the prince and Claudio, who accus'd her

*So are the prince and Claudio, who accused her*

Upon the error that you heard debated:

But Margaret was in some fault for this,

Although against her will, as it appears

In the true course of all the question.

*In the true, complete version of the story.*

ANTONIO

Well, I am glad that all things sort so well.

*Well, I am glad that everything has worked out so well.*

BENEDICK

And so am I, being else by faith enforc'd

*And so am I, being otherwise forced by my promise*

To call young Claudio to a reckoning for it.

*To challenge young Claudio to a duel for it.*

LEONATO

Well, daughter, and you gentlewomen all,

Withdraw into a chamber by yourselves,

*Go into a room by yourselves,*

And when I send for you, come hither mask'd:

*And when I send for you, come here masked:*

The prince and Claudio promis'd by this hour  
*The prince and Claudio promised that by this time*  
To visit me.

*They would come visit me.*

[Exeunt Ladies.]

You know your office, brother;  
*You know your job, brother;*  
You must be father to your brother's daughter,  
And give her to young Claudio.

ANTONIO

Which I will do with confirm'd countenance.  
*Which I will do with a firm face.*

BENEDICK

Friar, I must entreat your pains, I think.  
*Friar, I must ask something from you, I think.*

FRIAR

To do what, signior?  
*To do what, sir?*

BENEDICK

To bind me, or undo me; one of them.  
Signior Leonato, truth it is, good signior,  
*Sir Leonato, it is truth, good sir,*  
Your niece regards me with an eye of favour.  
*Your niece favors me.*

LEONATO

That eye my daughter lent her: 'tis most true.  
*That eye my daughter lent her: it is most true.*

BENEDICK



And I do with an eye of love requite her.

*And I do love her back.*

LEONATO

The sight whereof I think, you had from me,

*And I think you got that from me,*

From Claudio, and the prince.

But what's your will?

*But what do you want to do?*

BENEDICK

Your answer, sir, is enigmatical:

But, for my will, my will is your good will

May stand with ours, this day to be conjoin'd

*May stand with ours, to be brought together this day*

In the state of honourable marriage:

*In the state of honorable marriage:*

In which, good friar, I shall desire your help.

LEONATO

My heart is with your liking.

FRIAR

And my help. Here comes the prince and Claudio.

[Enter DON PEDRO and CLAUDIO, with Attendants.]

DON PEDRO

Good morrow to this fair assembly.

LEONATO

Good morrow, prince; good morrow, Claudio:

*Good morning, prince; good morning, Claudio:*

We here attend you. Are you yet determin'd

*We are here to serve you. Are you still determined*

To-day to marry with my brother's daughter?

*To marry my brother's daughter today?*

CLAUDIO

I'll hold my mind, were she an Ethiop.

*I wouldn't change my mind, even if she were an African.*

LEONATO

Call her forth, brother: here's the friar ready.

*Ask her to come, brother: the friar is here ready.*

[Exit ANTONIO.]

DON PEDRO

Good morrow, Benedick.

*Good morning, Benedick.*

Why, what's the matter,

That you have such a February face,

So full of frost, of storm and cloudiness?

CLAUDIO

I think he thinks upon the savage bull.

*I think he is thinking about the savage bull.*

Tush! fear not, man, we'll tip thy horns with gold,

*Enough! Do not fear, man, we'll tip your horns with gold,*

And all Europa shall rejoice at thee,

*And all Europe shall rejoice at you,*

As once Europa did at lusty Jove,

*As once Europa [a mythological woman] did at Jove*

When he would play the noble beast in love.

*When he carried her off in the form of a bull.*

BENEDICK

Bull Jove, sir, had an amiable low:

*Bull Jove, sir, had a pleasant moo,*

And some such strange bull leap'd your father's cow,

*And some such strange bull leaped at your father's cow,*

And got a calf in that same noble feat,

Much like to you, for you have just his bleat.

CLAUDIO

For this I owe you: here comes other reckonings.

[Re-enter ANTONIO, with the ladies masked.]

Which is the lady I must seize upon?

*Which is the lady I must marry?*

ANTONIO

This same is she, and I do give you her.

CLAUDIO

Why then, she's mine. Sweet, let me see your face.

LEONATO

No, that you shall not, till you take her hand

Before this friar, and swear to marry her.

*In front of this friar, and swear to marry her.*

CLAUDIO

Give me your hand: before this holy friar, I am your husband, if you like of me.

HERO

And when I liv'd, I was your other wife:

*And when I lived, I was your other wife:*

[Unmasking.] And when you lov'd, you were my other husband.

*And when you loved, you were my other husband.*

CLAUDIO

Another Hero!

HERO

Nothing certainer:

*Nothing more certain:*

One Hero died defil'd, but I do live,

*One Hero died defiled, but I live,*

And surely as I live, I am a maid.

*And surely as I live, I am a virgin.*

DON PEDRO

The former Hero! Hero that is dead!

LEONATO

She died, my lord, but whiles her slander liv'd.

*She died, my lord, only while her false accusation lived.*

FRIAR

All this amazement can I qualify:

*I can explain all this:*

When after that the holy rites are ended,

I'll tell you largely of fair Hero's death:

*I will tell you the whole story of beautiful Hero's death:*

Meantime, let wonder seem familiar,

And to the chapel let us presently.

*And let us go to the chapel.*

BENEDICK

Soft and fair, friar. Which is Beatrice?

BEATRICE

[Unmasking.] I answer to that name. What is your will?

BENEDICK

Do not you love me?

BEATRICE

Why, no; no more than reason.

BENEDICK

Why, then, your uncle and the prince and Claudio  
Have been deceived; for they swore you did.

BEATRICE

Do not you love me?

BENEDICK

Troth, no; no more than reason.

*Truthfully, no; no more than reason.*

BEATRICE

Why, then my cousin, Margaret, and Ursula,  
Are much deceiv'd; for they did swear you did.  
*Have been much deceived; for they did swear you did.*

BENEDICK

They swore that you were almost sick for me.

BEATRICE

They swore that you were well-nigh dead for me.  
*They swore that you were almost dead for me.*

BENEDICK

Tis no such matter. Then you do not love me?  
*It is no such thing. Then you do not love me?*

BEATRICE

No, truly, but in friendly recompense.  
*No, truly, except in a friendly manner.*

LEONATO

Come, cousin, I am sure you love the gentleman.

CLAUDIO

And I'll be sworn upon't that he loves her;  
*And I'll swear upon it that he loves her;*

For here's a paper written in his hand,  
*For here's a paper written in his handwriting,*  
A halting sonnet of his own pure brain,  
*An awkward sonnet of his own creation,*  
Fashion'd to Beatrice.  
*Written to Beatrice.*

HERO

And here's another,  
Writ in my cousin's hand, stolen from her pocket,  
*In my cousin's handwriting, stolen from her pocket,*  
Containing her affection unto Benedick.  
*Containing her affection for Benedick.*

BENEDICK

A miracle! here's our own hands against our hearts. Come, I will have thee; but, by this light, I take thee for pity.  
*A miracle! Here's our own hands against our hearts. Come, I will have you; but, by this light, I take you for pity.*

BEATRICE

I would not deny you; but, by this good day, I yield upon great persuasion, and partly to save your life, for I was told you were in a consumption.  
*I would not deny you; but, by this good day, I yield to great persuasion, and partly to save your life, for I was told you were dying of tuberculosis.*

BENEDICK

Peace! I will stop your mouth. [Kisses her.]  
*Enough! I will cover your mouth. [Kisses her.]*

BENEDICK

I'll tell thee what, prince; a college of witcrackers cannot flout me out of my humour. Dost thou think I care for a satire or an epigram? No; if man will be beaten with brains, a' shall wear nothing handsome about him. In brief, since I do purpose to marry, I will think nothing to any purpose that the world can say against it; and therefore never flout at me for what I have said against it, for man is a giddy thing,

and this is my conclusion. For thy part, Claudio, I did think to have beaten thee; but, in that thou art like to be my kinsman, live unbruised, and love my cousin.

*I'll tell you what, prince; a whole troop of people making fun of me cannot change my mind. Do you think I care for a satire or an epigram? No; if man will be beaten with brains, there shall be nothing handsome about him. Briefly, since I do intend to marry, I will think nothing meaningful that the world can say against it; and therefore never make fun of me for what I have said against it, for man is a silly thing, and this is my conclusion. For your part, Claudio, I did think to have beaten you; but, since you are going to be my relative, live unharmed, and love my cousin.*

CLAUDIO

I had well hoped thou wouldst have denied Beatrice, that I might have cudgelled thee out of thy single life, to make thee a double-dealer; which, out of question, thou wilt be, if my cousin do not look exceeding narrowly to thee.

*I had hoped you would deny Beatrice, that I might have beaten you out of your single life, to make you a double-dealer; which, out of the question, you will be, if my cousin does not respond well to you.*

BENEDICK

Come, come, we are friends. Let's have a dance ere we are married, that we may lighten our own hearts and our wives' heels.

*Come, come, we are friends. Let's have a dance before we are married, so that we may lighten our own hearts and our wives' heels.*

LEONATO

We'll have dancing afterwards.

BENEDICK

First, of my word; therefore play, music! Prince, thou art sad; get thee a wife, get thee a wife: there is no staff more reverent than one tipped with horn.

*First, by my word; therefore play, music! Prince, you are sad; get yourself a wife, get yourself a wife: there is no staff more respectable than one tipped with horn.*

[Enter Messenger.]

MESSENGER

My lord, your brother John is ta'en in flight,

*My lord, your brother John has been captured,*

And brought with armed men back to Messina.

BENEDICK

Think not on him till to-morrow: I'll devise thee brave punishments for him. Strike up, pipers!

*Do not think about him until tomorrow: I'll come up with some good punishments for him.  
Strike up, pipers!*

[Dance. Exeunt.]



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